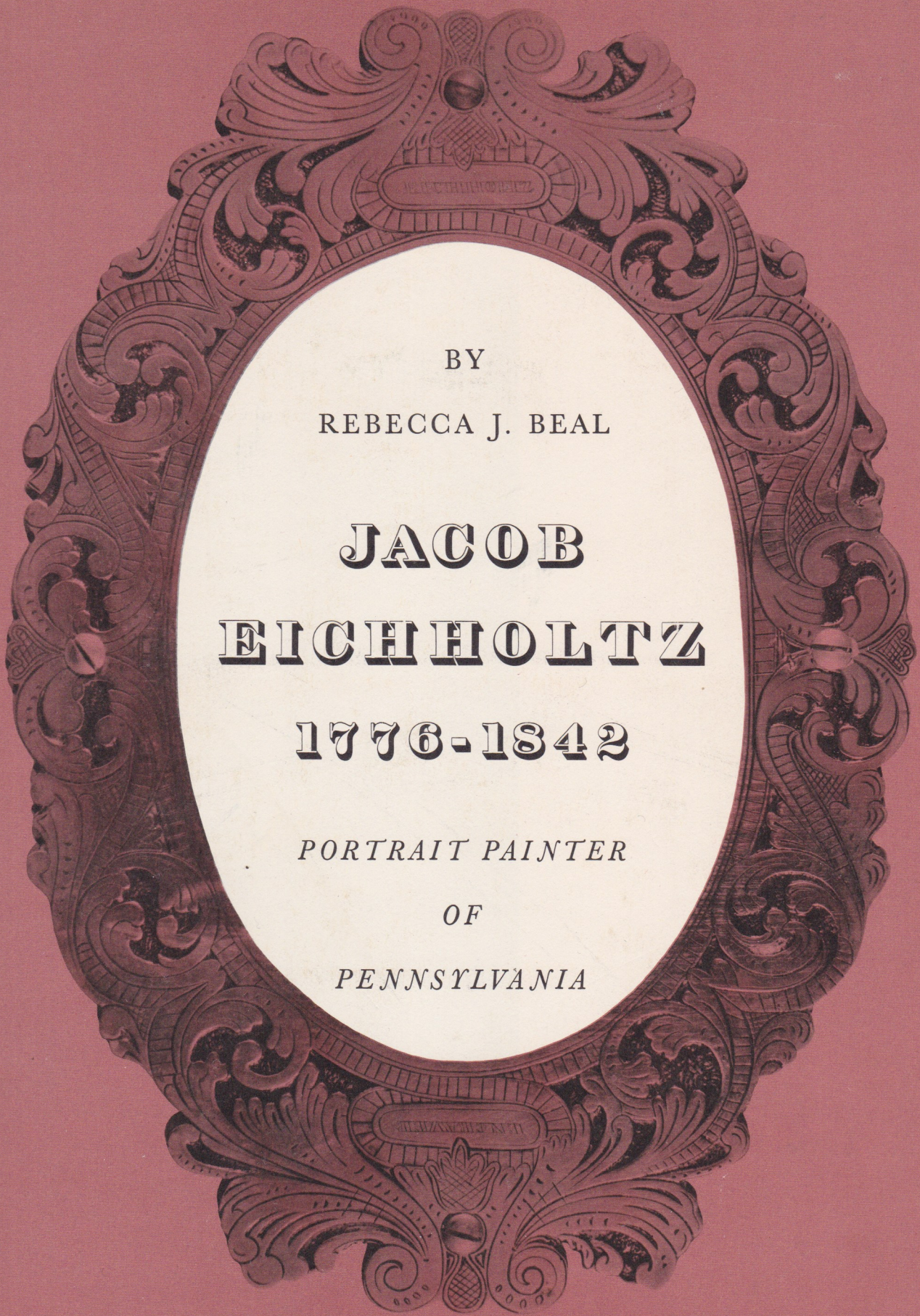

BY

REBECCA J. BEAL

JACOB EICHHOLTZ 1776-1842

PORTRAIT PAINTER OF PENNSYLVANIA

$15.00

JACOB EICHHOLTZ

1776-1842

PORTRAIT PAINTER OF PENNSYLVANIA

WITH AN ESSAY
BY E. P. RICHARDSON

THIS volume on the works of Jacob Eichholtz, the first book published on this artist, aims to fill one of the missing links in the growing history of American portrait painting of the early nineteenth century. The essay in it by E. P. Richardson clearly places this craftsman-artist in a category distinct from that of many portrait painters whose work has gradually become a part of American art history.

Jacob Eichholtz, born at Lancaster, a grandson of Johan Jacob Eichholtz who emigrated from the Palatinate in 1737, was a son of Leonard Eichholtz, an innkeeper who took part in the American War for Independence. At first a coppersmith-tinsmith, the artist became a well-known portrait painter of his day. Although his painting career began and ended in Lancaster, Eichholtz lived for ten years in Philadelphia, exhibiting regularly at the Pennsylvania Academy of the Fine Arts. His acquaintance with Thomas Sully in 1808 and his visit a few years later to Gilbert Stuart in Boston were his earliest important art contacts, but basically he was self-taught. His painting career in various towns and cities in Pennsylvania, Delaware, and Maryland is reflected in many small portraits on panel as well as large canvases. A number of people who sat for

him are today prominent historical characters, such as Andrew Ellicott, the Rev. G. H. E. Muhlenberg, Thaddeus Stevens, and James Buchanan. Many were clergymen, jurists, and members of families of greater or less renown. A major portion of these paintings is still in private ownership, but the artist is well represented in museum collections. His portraits, not all recorded, are still being found.

A section of more than two hundred illustrations, covering the range of the artist's growth and styles of painting, includes miscellaneous subjects other than portraits. The book will be welcomed by students, art historians, and others interested in American portraiture.

REBECCA J. BEAL, a great-granddaughter of the artist, was born in Allegheny, Pennsylvania, but has always lived in Pittsburgh where her grandmother Rebecca Trissler Eichholtz resided after her marriage to Jacob B. Hubley, whose Lancaster forbears were early pioneers. Her years of interest in the fine arts led to her sense of obligation in recording paintings by Eichholtz, particularly as they had not been studied and listed comprehensively. Mrs. Beal is greatly concerned with conservation, not only of art and architecture but also of the outdoor world. She feels that all custodians of art should be aware of the necessity of preserving our heritage, and that continued modern education in the science of preservation of the fine arts is necessary for laymen and specialists alike if this heritage is to remain.

The design of the jacket is derived from a brass engraving by Eichholtz for the Sun Fire Company pump in 1830.

JACOB EICHHOLTZ

1776-1842

208 Jacob Eichholtz, 1834

Terry Zeller
December 1978

JACOB EICHHOLTZ 1776-1842

PORTRAIT PAINTER OF PENNSYLVANIA

BY REBECCA J. BEAL

PHILADELPHIA, PENNSYLVANIA

THE HISTORICAL SOCIETY OF PENNSYLVANIA

MCMLXIX

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Library of Congress Catalog Card No. 78-93461

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Printed in the United States of America
by The Winchell Company, Philadelphia
Illustrations printed by the Meriden Gravure Company
Meriden, Connecticut

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INTRODUCTION

THIS catalogue of Jacob Eichholtz (1776-1842) of Lancaster, Pennsylvania, has been compiled to serve as a record and a source for study of the paintings by an early nineteenth-century portrait painter who is not widely known but whose work merits recognition in the history of American art. Judging from the number of portraits painted by him, he was a well-known, busy artist. After giving up his craft as a tinsmith in Lancaster, where he had painted some portraits while in business, he lived in Philadelphia for about ten years until 1832. Previous to this move he had exhibited regularly in Philadelphia, beginning with the First Annual of the Society of Artists in 1811, and he continued to show paintings in exhibitions held at the Pennsylvania Academy of the Fine Arts until his death. His success in Baltimore around 1820, as mentioned by William Dunlap in his *History of the Rise and Progress of the Arts of Design in the United States* and in the records of the artist are evidence of his continued patronage in Pennsylvania and the eastern parts of the country. In general, Eichholtz has been little studied and mention of him in a few art publications has not added much of significance about his work or background. Exceptions to this generality are to be found in the paper written by William U. Hensel in 1912 as an address at the opening of an exhibition of portraiture under the auspices of the Lancaster County Historical Society and the Iris Club, and also, more than once, in the thoughtful recognition of the artist by E. P. Richardson. The writer dedicates this undertaking to Eichholtz, with understanding of his craftsmanship, his honesty of purpose, and his love of the fine arts, about which he had limited knowledge.

A visit to Lancaster in 1947 to see the former homes of the American artist Charles Demuth (1883-1935) on East King Street, and the last house in which Jacob Eichholtz lived, was the beginning of my unpremeditated quest for Eichholtz material. The Demuth house, and the narrow back yard garden where Demuth was inspired to paint many of his fine water colors, could be seen from what remains of the equally small garden behind the former Eichholtz home at 46 South Lime Street. From each place one views the white spire of the Lutheran Church of the Holy Trinity, the church attended by Eichholtz and his German forebears, where the first service took place in 1729. The early Demuths, famed as tobacconists to this day, had formerly lived on Lime Street and were close friends of the Eichholtz family, who for three generations "kept tavern" at the Bull's Head Inn nearby. Margaret Amelia, a daughter of Jacob Eichholtz, married Emanuel Demuth in 1844. Her branch of the Demuths inherited the earliest of the self-portraits of Eichholtz on canvas, as well as two other important paintings.

My first attempt to locate recorded paintings by Eichholtz, many of which are still in Lancaster County, developed into a fruitful adventure, although one of agonizing slowness. No assembled Eichholtz family records were to be found in Lancaster County. Descendants had scraps of history which were often inaccurate.

It became necessary to interrupt the assembling of a check list of paintings until at least a partial Eichholtz family genealogy could be compiled. With the assistance of Martin Luther Heisey, who, with his wife, had translated many German records, and with the help of Charles R. Barker of the Genealogical Society of Pennsylvania, charts were made based on the Pennsylvania Archives, church and cemetery records, and other sources including the recollections of a few descendants of the artist. It has not been possible to trace several branches of the family since the lives of some of the artist's uncles are so obscure. Moreover, all by his name in the United States are not related. To complicate matters, one member of the Eichholtz family, Henry a brother of the artist, chose to spell the name with a single letter "h." His descendants, who moved to Denver, continued this spelling. The artist and his family, however, used two letters "h" in Eichholtz, which if Anglicized would become Oakwood. The spellings of the name by others were often mere phonetic approximations.

All problems of correctly attributing paintings to the hand of Eichholtz have not been solved. More than one hundred and twenty-five years have passed since his death in Lancaster, which was hardly an active art center at that time. Since 1842 only a fraction of his work has been seen except in private collections. To be sure, a small number of his paintings have been exhibited in places other than Lancaster. A limited number of authentic portraits have been bought and sold on the market over a period of years, as well as some of questionable attribution, or with unproved titles, and some unmercifully restored. A number have become part of museum collections, but, by and large, writers who have mentioned Eichholtz have had limited opportunities to study his work.

At present, some owners, descendants of people painted by Eichholtz, know little or nothing of the artist. This is understandable because many inherited portraits are not signed, and because the name of Eichholtz in the middle Atlantic states has been less well known than those of other contemporary artists in Boston, New York, Baltimore and Philadelphia. Thomas Sully, a friend of the Lancaster painter, was so well known that his name has been attached to more than one Eichholtz portrait. Where errors of attribution have been learned recently by individual descendant-owners, explanations have been accepted with surprising grace, although they may have been disturbed at the idea of their ancestors having been painted by an artist whose name was unfamiliar to them. On the other hand, many owners have long been proud to own portraits by Eichholtz and have carried the likenesses of their ancestors far from their original homes.

Careful records of paintings attributed to Eichholtz, with many photographic reproductions, have been kept for years by the Frick Art Reference Library. In addition, there are two published lists of the artist's work, neither of which is complete. The first list by William U. Hensel follows his *Address* at the opening of the Loan Exhibition of Historical Portraiture in Lancaster in 1912. There was a separate catalogue of this exhibition in which Eichholtz portraits figured prominently. Many

of these paintings included by Hensel in 1912 and in his 1913 article in *The Pennsylvania Magazine of History and Biography* seem to have been authenticated by the now missing Eichholtz account book or ledger of 1817-1841. Some entries on Hensel's lists appear to have been added from unknown sources. The titles of portraits and paintings and their dates in a second list taken from the same account book in 1925 by Mrs. Ida L. K. Hostetter differ somewhat from the Hensel lists and contain a few inaccurate additions by Mrs. Hostetter. Both lists are included in the *Papers* of the Lancaster County Historical Society.

In 1912 the account book may have been in the Eichholtz house on Lime Street, where a son, Robert Lindsay Eichholtz, lived until his death on January 6, 1912. Mrs. Hostetter reported in 1925 "only recently" having found the calf-bound book, about three by six inches, in the old home, which by that time was in the possession of Miss Susan L. Ziegler, a stepdaughter of Robert Lindsay Eichholtz. As late as 1932 this volume was reported in *The Sunday News* as being in Lancaster. Judging from the similarity of titles listed by Hensel in 1912-1913 and by Mrs. Hostetter in 1925, Hensel must have had access to the same record. A difference of one year in the dates given for many portraits by Hensel and Hostetter could be explained if the artist recorded separate dates for his commissions and payments. An earlier Eichholtz ledger (also called a day book), dated 1809-1817, at the Historical Society of Pennsylvania has been of great value.

Unfortunately, Eichholtz did not always record his commissions, nor did he always sign his portraits. He is known to have painted more than one portrait of the same subject and because some of his portraits were copied by others the problems of the researcher have been many. A few portraits copied after Eichholtz by other artists have been located, and some of these are mentioned in the catalogue as copies. Needless to say, all the portraits known to have been painted by Eichholtz have not been found.

Attributions have been based primarily upon signed or documented paintings and portraits traditionally known to be by Eichholtz which are strongly characteristic of his style, including his own family portraits, few of which he signed. A number of early attributions and a few late ones are accepted with degrees of reservation, some of these having been studied only from photographs, not always a conclusive or satisfactory method of arriving at a decision. A few former attributions are not listed for which the author assumes responsibility if in error of omission. In one case, several portraits, formerly attributed to Eichholtz in a private collection, seemed on sight to be of doubtful origin. They showed none of the technical characteristics usually evident in his paintings. Two of these portraits have since proved to be copies by an unknown twentieth-century artist, and the two Eichholtz originals were found in a different collection, owned by descendants of the subjects. There are many reasons to attribute some portraits with reservations. On the other hand, many undocumented paintings are surely characteristic of his work.

Where more than one portrait of the subject exists, similar in details, it is difficult to determine which portrait or pair of portraits were the first painted. If portraits have been restored without records of the work done or without the signature of the restorer, the researcher has tried to be fair to the artist in her judgment. Conservators and scholars may uncover mistakes as a result of such difficulties.

There are paintings, known to be by Eichholtz, which have lost the fresh colorful direct quality characteristic of him, owing to overpainting or restoration by inexperienced hands. Occasionally a painting has been damaged by the carelessness of owners themselves, some of whom have repaired their ancestral portraits with alarming results. Other pictures, overpainted or too highly varnished or mounted on board, take on a glassy fixed quality, different from the early appearance of the canvas. It has been gratifying to locate excellent early examples of the artist's work which have been neither cleaned nor restored such as those of Jacob Frey and Mrs. Frey (295, 296). Dirty canvases or wood panels can be seen to advantage for study by good photography. Colors covered by the dirt of time, even when the paint is cracked and peeling, have come to light remarkably well when given expert conservation. Cleaning by amateurs or ruthless "restorers" has altered many portraits which could have been saved. An example, well worth the good conservation it received, is the Portrait of a Man (675), where the signature in large script was found on the reverse under an old lining, "Eichholtz 1815."

With the best of intentions, descendants have been known to misname their ancestors, sometimes because of lack of knowledge about birth and death dates. When the true title of a portrait is not known, entries in the following catalogue have been recorded as unidentified subjects, rather than under questionable names.

There are no documented records known of Eichholtz having painted miniatures on ivory or on tin, or having used wax as a medium. As a novice and tinsmith he may have done so. Miniatures on ivory which were sold a few years ago and exhibited in Philadelphia as by Eichholtz were far too exquisite in style to have been by his hand. A relief profile in wax, supposedly representing the artist's mother, was sold as by Eichholtz. It has not been studied, or listed. His earliest documented works were small panels, as far as is known. A small profile of the artist's mother is framed as an oval on a rectangular cardboard, and there are a few small portrait panels of his children. The artist used several terms in recording these paintings, but the word miniature does not appear in the early account book. After his time, small panel portraits were occasionally referred to as miniatures, although they were usually about nine by seven inches in size. Three such portraits by Eichholtz were listed in 1921 by Theodore Bolton in his *Early American Portrait Painters in Miniature*. Other early American artists also painted on panel, and as they are not all identified it seems wise to guard against the belief that all the small portraits coming to light today from Pennsylvania or nearby places are by Eichholtz.

Very little information has been found about some of the subjects of the portraits. All birth and death dates, as well as other vital statistics cannot be verified. Occasionally, details were supplied by owners and accepted in good faith. Other data, taken from printed sources, may also be in error. Only when relevant have records of sales and exhibitions been included.

Eichholtz should be recognized as a portrait painter endowed with early talent for depicting character and an honest likeness. Few landscapes and historical paintings by him are extant. He may still be classified as a self-taught painter from the "back country," but his work testifies to the expression of a sincere craftsman who painted likenesses, not necessarily pretty pictures. Whether or not Eichholtz, with no academic training, was overexalted at times by his townspeople or was not given proper recognition elsewhere, his work from beginning to end deserves a just estimate long overdue. His readings and his careful observations noted in his ledger and in his commonplace book make us aware of a serious artist. It is hoped this record of his paintings, incomplete as it may prove to be, will contribute to an appreciation of the man and to recognition of his pictorial documents representing so many people of his time.

A number of apologies should precede my acknowledgments because far too much time has necessarily passed since the beginning of this study. At first only a printed list of paintings was intended. The encouragement of many who have kindly contributed to this work because an Eichholtz catalogue was needed, and repeated inquiries and reports from many sources about the paintings of the artist, enlarged the scope of the catalogue beyond my ability to finish it with dispatch. The task was demanding and I trust the catalogue will demonstrate sufficient authority to compensate for its imperfections. The patience and help of friends and members of my family both near and far has been long, for which I am grateful.

Pittsburgh, June 1, 1969

REBECCA J. BEAL

ACKNOWLEDGMENTS

WITH a deep sense of gratitude I wish to express my indebtedness to the owners of paintings by Eichholtz, both in private and public collections, for their repeated courtesies. Without their permission to see portraits, to secure reproductions, and without their providing historical and genealogical data related to many of the paintings, this catalogue would have been sadly limited.

It is to be regretted that the following helpful friends, whose aid and enthusiasm proved to be of value, cannot enjoy the results of their careful guidance: Robert E. Locher and Richard Weyand who lived in the Demuth residence in Lancaster; elderly Fred Hammond; and Mrs. Bertha K. Landis, whose long memory and many papers are not forgotten. There remain in Lancaster those whom I am happy to thank again for their faithful interest: Dr. Herbert B. Anstatt, Librarian Emeritus of the Fackenthal Library of Franklin and Marshall College; Elizabeth Clarke Kieffer, who served both the Lancaster County Historical Society and the Reformed Church Library; Theodore A. Distler, former President of Franklin and Marshall College, and President Keith Spalding. The staffs of both the North Museum and the Lancaster County Historical Society have always welcomed me with willing assistance.

To George E. Heiges I extend my warm appreciation for his untiring research, particularly for data relative to portrait subjects. His knowledge of Lancaster County history has been invaluable. Kind assistance was given by the Rev. Robert Bachelder of St. James' Church, and by officials of the Lutheran Church of the Holy Trinity and the Rockford Foundation. For his excellent photography I wish to thank Jack Brinser. The late E. Melvin Hubley proved to be a relative not "far removed" in his cordial assistance. His contribution of the genealogy of the Hubley family is gratefully acknowledged. John W. Lippold added a portion of Hubley family history in his papers published by the Lancaster County Historical Society.

These and other Lancastrians led me to fruitful hunting grounds: the Berks County Historical Society; the Historical Society of Montgomery County; and to Mrs. Richard Cadbury of the Chester County Historical Society and St. Mary's Church, Warwick, in old iron forge country. The generosity of the Dauphin County Historical Society and its members is recalled with great pleasure. Dr. William N. Richards, Director of Museums, Pennsylvania Historical and Museum Commission, has repeatedly aided this study.

The late Dr. J. Hall Pleasants of Baltimore showed keen interest during his work on Maryland portraiture, and some Eichholtz attributions in the Frick Art Reference Library stem from his observations. Recollections of his hospitality and advice and of the courtesies of Eugenia Calvert Holland, Assistant Curator of the Maryland Historical Society, are pleasant ones.

Charles Coleman Sellers and Barbara Sellers, always generous in their interest, have my sincere thanks for their counsel and for their aid in locating Eichholtz paintings. Others whose wide experience has been helpful are Anna Wells Rutledge, Helmut von Erffa, Edward H. Dwight, Donald R. McKenzie, Richard T. Salmon, Mrs. Wade Hampton Whitley, Miss Mabel Zahn, Miss Ellen Shaffer, Rare Book Librarian of the Free Library of Philadelphia, James C. Humes and the Law Library of the Philadelphia Bar Association.

Many on the staff of Carnegie Library of Pittsburgh have served this cause of art history. An early and interested volunteer was Rose Demarest of the Pennsylvania Division of the Library, succeeded by Dorothy English; Mrs. Julia Cunningham, Mrs. Lee Palmieri, Catherine G. Hay of the Art Division, and others on their staffs have patiently supplied additions to this work.

John O'Connor, Jr., formerly Associate Director of the Art Museum, Carnegie Institute, faithfully contributed research from the beginning. Other Pittsburgh friends who have added support to my efforts are Virginia E. Lewis, Thomas C. Pears III, Walter Reed Hovey, Mrs. Agnes L. Starrett, and the staff of the Historical Society of Western Pennsylvania.

Doris Johanson Shields, who aided materially in the preliminary organization of my catalogue, Madelon Unkovic Sheedy, Dorothy H. Stitt and the many who have helped to record my findings are hereby thanked for their part.

The copy of John Calvin Milley's unpublished thesis on Jacob Eichholtz, kindly given to me in 1960, has been consulted and I wish to acknowledge with appreciation the use of two newspaper records in the thesis, and the use of material in the Lancaster County Historical Society reported to me by Mr. Milley in 1964.

Descendants of Eichholtz, or members of their families, have had direct and indirect influence in the creating of this book and in adding to family genealogy. Mrs. Clara Eichholtz Albright and her sister Katharine Todd Eichholtz were deeply interested in the art of their grandfather and frequently aided my study. Louis Kossuth Sheffer, a descendant of George Eichholtz, brother of the artist, generously added to my collection of manuscripts, and his genealogical notes have been helpful, as have been the recent notes from Janice E. Rodriguez. Others to whom I am grateful for their unusual understanding are Dr. and Mrs. John E. Eichholtz, Mrs. Benjamin Holt, Mr. and Mrs. Henry Miller Dubbs, Dr. Francis Heed Adler, and my late cousin Martha Converse Adler.

The Frick Art Reference Library files were among the first sources of information studied regarding the records of paintings by Eichholtz. Not only the information acquired but the patient guidance of Mrs. Henry W. Howell, Jr., Librarian, and that of Mrs. Frank Rotan and Miss Mildred Steinbach, has been a deep satisfaction during these years of their valuable service. It is a happy thought to know that Eichholtz material will continue to be processed at the Frick Library.

Information of value was secured from the Print Division of the New York Public Library, Miss Carolyn Scoon and the New-York Historical Society, Miss

Elizabeth Clare of M. Knoedler and Company Inc., the Old Print Shop, Kennedy and Company Inc., Victor D. Spark, and St. Luke's Hospital, New York.

The various kindnesses and the co-operation of William P. Campbell, Assistant Chief Curator of the National Gallery of Art, and the opinions of John Walker and Magill James have clarified interpretations of paintings from the collections of the National Gallery of Art listed in this catalogue. The National Portrait Gallery of the Smithsonian Institution and the National Society D.A.R., Washington, D. C., are thanked for their several reports.

Appreciation of their thoughtfulness is expressed to friends at the Philadelphia Museum of Art, in particular to Henri Marceau, Director Emeritus, and Carl Zigrosser, Curator Emeritus, Prints and Drawings, and also to Henry G. Gardiner, Assistant Curator of Paintings and Sculpture. Theodor Siegl, Conservator, whose skillful work on Eichholtz portraits has been so revealing, is deeply thanked for his friendly advice and informative notes. He has added to the understanding of the painting by Eichholtz and has preserved many details for future study. Roswell Weidner and Mrs. Weidner have also contributed important details by their conservation.

Joseph T. Fraser, Jr., Director of the Pennsylvania Academy of the Fine Arts, kindly furthered the accomplishment of my work in many ways. To him and his loyal staff go my deepest regards. Thanks are extended to Mrs. Loren C. Eiseley, Assistant Director, Miss Louise Wallman, Registrar, and others at the Academy who have graciously solved problems leading to the final period of work on this book.

Research and study of paintings by Eichholtz have necessarily continued until the present day, and I have been fortunate in having the able and friendly assistance of Watson R. van Steenburgh in organizing and amending the material for the catalogue. This has resulted in many months of endeavor and consultation. I am deeply grateful for his faithful interest and help in solving innumerable problems related to the contents of this book.

E. P. Richardson long ago urged me to complete my original efforts to compile a check list of Eichholtz paintings. His persuasive declaration of the need for such a work has periodically encouraged me to press on to a final conclusion. My profound indebtedness to him is now enlarged by his goodness in writing the essay about Eichholtz for this book.

The appearance of the volume is largely due to the design and artistry of P. J. Conkwright of the Princeton University Press. He is deeply thanked as are those who co-operated with him so ably, John F. Peckham and E. Harold Hugo of the Meriden Gravure Company, who made the illustrations, and Theodore L. Ricker, Jr., of The Winchell Company, who printed the book.

The keen interest demonstrated by Nicholas B. Wainwright in this publication by The Historical Society of Pennsylvania has indeed been my good fortune. His voluntary contributions, his kind advice, and his vigilant editorial perceptions have

clarified my intended purpose of how Jacob Eichholtz and his work should be presented. To him and to all those who have had a part in this publication I express my sincere appreciation.

Pittsburgh, June 1, 1969 R. J. B.

JACOB EICHHOLTZ

JACOB EICHHOLTZ was born at Lancaster, Pennsylvania, in 1776 and died there in 1842. His grandfather had migrated from Germany to settle in the new town site laid out by James Hamilton in 1730 on the banks of the Conestoga. In the space of a generation the town of Lancaster became known for its skilled craftsmen, producing the famous long rifles (called Kentucky rifles because they were so important in the conquest of the land west of the mountains) and the Conestoga wagons that carried the overland freight of the eighteenth century. In early times Lancaster was recognized as the largest and most attractive of our inland cities; and it is still famous for the rich farm lands and the thrifty, hard-working Pennsylvania-German farmers of the county of which it is the market center and county seat.

In 1787 Franklin College was established there to teach in both the German and English tongues. Jacob Eichholtz was entered in the first class of the "English School" July 18, 1787. Shortly after he was apprenticed to a copper and tinsmith. In 1801 he was recorded as a journeyman, with George Steinman, but he may have established himself at or before this time in his own business as a copper and tinsmith.

Eichholtz was twice married, first, on January 25, 1795, to Catharine Michael (nee Hatz), a widow with two children. There were four children of this marriage: Caroline, Catharine Maria, Rubens Mayer and Margaret Amelia. On June 18, 1818, the artist married Catharine Trissler by whom he had nine children: Edward, Anna Maria, Elizabeth Susanna, Benjamin West, Angelica Kauffman, Rebecca, Henry Clay, Robert Lindsay and Lavallyn Barry.

As early as 1806 Eichholtz was painting profile portraits in the manner popularized by Sharples and Saint-Mémin. In 1808 Thomas Sully visited Lancaster and gave him some advice and encouragement. About the year 1811 a Mr. Barton persuaded him to visit Gilbert Stuart in Boston. Beyond these brief contacts, he was self-taught. His Commonplace Book in the Borneman Collection, Free Library of Philadelphia, shows that he read and made copious notes from such books as Mengs' *Works*[1] and Northcote's *Life of Reynolds*[2]; but the practice of his profession in Philadelphia and elsewhere, rather than the theory of art derived from books, provided the models for his style.

He exhibited at the Pennsylvania Academy of the Fine Arts in the Society of Artists of the United States exhibitions of 1811-1814. In 1820 he worked in Balti-

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[1] The English edition was published in London in 1796 as *The Works of Anthony Raphael Mengs. First Painter to His Catholic Majesty Charles III. Translated from the Italian. Published by the Cheval*r *Don Joseph Nicholas d'Azara, Spanish Minister at Rome.*

[2] James Northcote, *Memoirs of Sir Joshua Reynolds, Knt. L.L.D., F.R.S., F.S.A. &c. Late president of the Royal Academy. Comprising Original Anecdotes of many distinguished persons, his contemporaries and a brief analysis of his discourses to which are added, Varieties on Art* (London, 1813). A *Supplement* appeared in 1815. This was a famous work in its time, read by American painters for its chatty account of the great London art world of the eighteenth century, much as modern Americans read about Paris and Picasso.

more and in other cities as far away as Pittsburgh (1834). About 1823 he moved to Philadelphia, where he enjoyed a good measure of success. The city directories give his addresses in Philadelphia as: 1823-1824, 5 Filbert Street[3]; 1825, 25 Filbert Street[4]; 1828-1830, southeast corner of 6th and North Alley[5]; 1831-1833, 40 Sansom (the present 730).[6]

In 1831 he purchased a home in Lancaster at 46 South Lime Street, which is still standing, and the next year moved there with his family. But he returned frequently to Philadelphia, where the city directories of 1839 and 1841 again give his address as 40 Sansom Street.

His was the life of a sober, hard-working man who was twice elected elder of Trinity Lutheran Church in Lancaster, and, perhaps an even greater indication of esteem, a member of the Union Fire Company when volunteer fire companies in such American towns played a role like that of the best mens' club or the chamber of commerce today. William Dunlap wrote that he "admired in him a man of frank, simple, unpretending manners, whose conversation marked his good sense, and whose conduct evinced that propriety which has led to his success and ultimate independence."[7]

The paintings of Jacob Eichholtz belong to the outpouring of painting which began in the colonial period and continued through the first half of the nineteenth century, when the portrait filled a great need and when artists in large numbers devoted their lives to painting them. The first of these artists to attract study were Copley and Stuart, Peale and Sully, who, active in the old provincial capitals, left us historical likenesses appealing to national pride as well as to family feeling. The lesser portrait painters around them received a share of this interest, with the result that by the nineteen twenties, the sequence of portrait painting in Boston, New York, and Philadelphia was fairly well known and represented in our museums. Only gradually and by a succession of discoveries thereafter have we realized that portrait painting was a national phenomenon, found in every part of our country, and offering not only the likenesses of countless individuals but an artistic movement of widely varying nature and a multitude of interests.

The taste for the naive and the childlike qualities of art in the second quarter of our century awoke interest in a different kind of portrait. It began with the discovery of Ralph Earl who, although he lived for seven years in England and learned to practice there a fairly acceptable version of the English portrait style, after his

[3] At this date Filbert Street began at Eighth; no. 5 would have been in the 800 block behind the present Strawbridge and Clothier department store, an area now occupied by new commercial structures.

[4] Also probably not standing. I have not been able to determine what the modern number would be.

[5] North Alley at this location (there were two North Alleys) was renamed Cuthbert Street after the consolidation of 1854. The site is now part of Independence Mall.

[6] Identified in all the earlier works on Eichholtz as the modern 730, this building, not greatly altered, is still standing.

[7] Quoted in William Dunlap, *History of the Rise and Progress of the Arts of Design in the United States* (New York, 1834), II, 230.

return to the hill country of Connecticut reverted to a highly simplified manner. The stylized quality of his later paintings appealed strongly to the taste for the geometric and antinaturalistic in the second quarter of the century. This period discovered the admirable portrait-craftsmen of the Connecticut Valley—Jennys, Moulthrop, and Winthrop Chandler—as well as a host of other back country artists of all degrees of naivete and skill or lack of skill.

Eichholtz belongs to neither of these categories. Although enjoying substantial success in Philadelphia and Baltimore, he remained in spirit the artist of Lancaster and the Pennsylvania Germans. Geography plays its part in art as in all other aspects of society. Very early in the history of this country a difference made itself felt between the people of the tidewater towns and those of the interior settlements. During Eichholtz's youth the political rivalry between them was keen and, as population increased, the interior became strong enough to move the seats of government from the old colonial capitals to a city of the interior: in Pennsylvania, first to Lancaster, then to Harrisburg; in New York, to Albany; in Virginia, to Richmond; in the Carolinas, from New Bern to Raleigh, Charleston to Columbia; inland the capitals moved from towns on the Ohio or Mississippi to new and more central cities also. The inland cities had their own artists. Jacob Eichholtz in Lancaster, Ezra Ames in Albany, Chester Harding in Springfield, Massachusetts, Jouett in Lexington, Kentucky, represent the first generation of American-trained portrait painters; as did also their contemporaries like Jarvis and Inman in New York and Neagle in Philadelphia. Most of these men either never studied abroad or, if they visited Europe, remained artistically untouched by the experience. There is an obvious difference between them and their models and teachers, Stuart and Sully. The Americans trained in London brought back a decorative tone and an air of elegance which suited the society of the seaport cities, whose merchants and professional men belonged to a traveled maritime world.

Eichholtz speaks for a simpler, plainer America. "I was born," he wrote in answer to an inquiry of William Dunlap, the artist-historian, "in the town of Lancaster, Pennsylvania, in the year 1776—an eventful year it was to Americans—and I often bless my stars that I was born some time after the declaration of independence, not wishing to have been a British subject. This smacks of democracy, you will say, but so it is; I cannot help it; I took in the fresh air of independence. But I digress—My parents were both descendents of Germans and reared a large family of children. I must digress again, and state, that my father and [his] three brothers, all carried arms in our struggle for independence."[8] It was from the great body of unpretentious, hard-working, deeply patriotic Americans, simple in their tastes, domestic in their interests, that Eichholtz came and it is of their qualities he speaks.

He represents also another aspect of our early art, the craftsman-painter. There was no organized artistic life in the world into which he was born. Young men with

[8] *Ibid.*, 228.

a natural bent to the arts came to painting in two ways. Some, like Benjamin West, were inspired by the dream of great art which drifted across the ocean in books or in the vague, mysterious medium of men's thoughts and memories, a medium perhaps more powerful in an earlier society than in ours. Before he had ever seen a living artist, West's head was filled by dreams of Athens and Florence, of royal patrons and the honors paid to great artists of the past. A quite different approach was that of the craftsman who, while working with skillful hands, discovered within himself a delight in colors and a hunger for the painted image that his trade could not satisfy. This approach to painting has a long and honorable history, as any reader of Vasari's lives of the Florentine painters and sculptors will remember. When Charles Willson Peale gave up making saddles, or Eichholtz tinsmithing, to paint portraits, they followed a path on which many artists had traveled before from craftsman to artist. This background, the experience of a rigorous technique and the equipment of trained, skillful hands, sets such men off, in turn, from the great mass of the self-taught, the naive, and the amateur. Eichholtz was a craftsman-artist.

The craftsman-artist is at the opposite pole from the currently fashionable notion of art, in which invention is everything. Invention is not very important in a vigorous and healthy craft by comparison with tradition. The romantic revolt against the conventional has hardened today into a creed of novelty which looks upon tradition as the enemy. To the craftsman, on the other hand, the natural modes of thought are his trained and disciplined skill and the traditional practise of his art. He accepts easily the forms of art prevailing in his society; his sensibility has no quarrel with the familiar. He is usually also of an independent and modest temperament, making few claims upon society beyond an opportunity to do his own work. Eichholtz had all of these traits, to which were added the competence and industry of his German stock.

In his Commonplace Book, mentioned earlier, he copied out extracts from famous works. A few of these are aphorisms, such as the remark of Reynolds that "excellence is never granted to man but as the reward of labour." He transcribed a defense of portrait painting from a source identified only as Johnston:

> Every man is always present to himself, and, has, therefore, little need of his own resemblance nor can desire it but for the sake of those whom he loves, and by whom he hopes to be remembered. The use of the art is a natural and reasonable consequence of affection, and though like other human actions it is often complicated with pride, yet even such pride is more laudable than that by which palaces are covered with pictures, that, however excellent, neither imply the owner's virtue, nor excite it.

But page after page are covered with long extracts of the kind that painters wrote before romanticism turned the artist's attention inward upon the contemplation of his own emotions. Eichholtz's quotations were those of a man whose business was the visible world, searching the writings of other painters for ways to represent its mysterious subtleties in paint—how Titian painted flesh; how Raphael handled drapery; how artists have learned to compose light and shade, strong and weak or

hot and cool colors into an effective harmony; how to varnish a picture newly completed, or at the end of the first year; what colors to use in painting dark hair or a woman's skin. Numerous pages are covered with summary sketches of how Thomas Sully posed the figures in his portraits.

The span of Eichholtz's activity as a painter is from about 1805 to 1842. This was the American neoclassic period. Like his contemporaries of that period he strove for the public image, the *persona* of his subjects. His people appear calm, robust, assured. They are quietly posed and observed. The contours are firm and hard; color tends to form definite, self-enclosed areas. He developed steadily from crude early work to quite elaborate compositions in the twenties and thirties. He felt Sully's influence strongly in those last two decades, but the melting sweetness of Sully's portrayal of children or pretty young women was foreign to his temperament; he was at his best with the calmness of maturity or of age.

In the remainder of the letter to William Dunlap, of which the opening sentences were quoted above, Eichholtz told his story in his own simple, manly way:[9]

My parents being in moderate circumstances, could ill afford to give their children more than a plain English education. The first impulse I remember to have felt for drawing, was when a child not more than seven years of age, generally confining myself in the garret, when I should have been at school, to delineating objects that struck my fancy, on the wall with red chalk. My father not knowing the full value of the arts, felt little inclined to foster my first rude efforts. 'Tis true, a common sign painter was at length called in to give me the first rudiments of drawing. This painter being a man of strong passions, in a fit of unrequited love, committed suicide by shooting himself. I shall ever remember the pang I felt on first hearing of the destruction of my teacher, I considered myself forever cut off from a favorite pursuit. The instruction I received from this source was little better than nothing, yet the seeds were sown.

At the proper time I was put apprentice to a coppersmith, (a wretched contrast with a picture maker.) When still my predilection for drawing showed itself in the rude sketches of my fellow apprentices pictured on the walls of the shop with a charcoal. After the expiration of my apprenticeship, I commenced the coppersmith business on my own account, with pretty good luck; still the more agreeable love of painting continually haunted me. Chance about this time threw a painter into the town of my residence. This in a moment decided my fate as to the arts. Previous to the arrival of this painter, I had made some rude efforts with tolerable success, having nothing more than a boot-jack for a palette, and anything in the shape of a brush, for at that time brushes were not to be had, not even in Philadelphia.

At length I was fortunate enough to get a few half-worn brushes from Mr. Sully, being on the eve of his departure for England, this was a great feast to me, and enabled me to go on until others were to be had (1809). About this time I had a family with three or four children, and yet had not courage to relinquish the coppersmith and become a painter. To support my family as a painter, was out of the question. I divided my attention between both. Part of the day I wrought as coppersmith, the other part as painter. It was not unusual to be called out of the shop, and see a fair lady who wanted her picture painted. The coppersmith was instantly transferred to the face painter. The encouragement I received finally induced me to relinquish the copper business entirely.

[9] *Ibid.* Punctuation and paragraphing slightly modernized.

About this time a Mr. Barton, whose memory I will ever gratefully cherish, strongly urged me to visit the celebrated Stuart at Boston. I went, and was fortunate enough to meet with a handsome reception from that gentleman, through the cooperation of the late Alexander J. Dallas and his son George, who were at Boston at the time, and who felt a lively interest in my success. Previous to visiting Boston, I had painted a portrait of Mr. Nicholas Biddle, President of the United States Bank, and as it required, in visiting Stuart, that I should have a specimen of skill with me, in order to know whether I was an imposter or not, Mr. Biddle very politely offered me the picture I had painted for him, and which was well received by the great artist.

Here I had a fiery trial to undergo. My picture was placed alongside the best of his hand, and that lesson I considered the best I had ever received: the comparison was, I thought, enough, and if I had vanity before I went, it left me all before my return. I must do Stuart the justice to say that he gave me sound lectures and hope. I did not fail to profit by them.

My native place being too small for giving scope to a painter, I removed to Philadelphia, where by an incessant practise of ten years, and constant employment, I have been enabled again to remove to my native place, with a decent competence, and a mind still urging on for further improvement, having but now, at this period of my life, just conceptions of the great difficulty of reaching the summit of the fine arts. I look forward with more zeal than ever. It is a fire that will never quench; and I hazard nothing in saying that I fully believe that the freedom and happiness of the citizens of this free country will one day produce painters as great, if not greater than any that have embellished the palaces of Europe.

It is this simple, direct nature that gave us the paintings of Jacob Eichholtz. He was an uncomplicated person who accepted the traditional forms of the portrait and the landscape as he found them and lived in a simple, traditional society with which he was in instinctive harmony. The solid, serious competence of his Pennsylvania-German stock is with us today. The traveler in Lancaster County still meets the modest, hard-working and deeply traditional people from whom he sprang; and sees the product of its qualities in the rich, well-cared for landscape, the neat houses and barns, the harmony between man and his environment that make the Pennsylvania-German region a garden.

E. P. RICHARDSON

NOTES ON THE LIFE OF JACOB EICHHOLTZ

1776 November 2 Jacob Eichholtz born at Lancaster, son of Leonard and Catharine Mayer Eichholtz. Baptized November 24, Lutheran Church of the Holy Trinity.

1787 July 18 Listed as a scholar, with his brothers George and John, in the English School of Franklin College (Franklin and Marshall College, Nevoniana Collection).

Received lessons in drawing from a sign painter.

1801 September 1 Hired as a journeyman by George Steinman, coppersmith. "Prices of Tinware to be paid journeyman by the Peace [*sic*] and he to find himself with Boarding. Settled and agreed upon by Frederick Steinman, Master and Jacob Eichholtz present Journeyman, Sep. 1st, 1801" (George Steinman, Commonplace Book 1797).

1802 February 17 Advertised with his brother George as "tin-plate workers" at his father's place on East King Street, where "orders from the country were carefully attended to, and the highest price given for old pewter and lead" (*The Intelligencer and Weekly Advertiser*, Lancaster).

1803 April 17 Married Mrs. Catharine Michael (nee Hatz), widow with two children.

1804–1809 A few early entries in the Ledger, called a Day Book, 1809–1817, in the collection of the Historical Society of Pennsylvania. The inscriptions by Eichholtz on front cover of the Ledger, August 12, 1805, and on back cover, August 13, 1805, are not relative to the entire contents, which contains coppersmith entries, notes on painting from "European Magazine, 52, 1807" [*sic*], and notes from Joshua Reynolds' Discourses, which Eichholtz inserted and marked as beginning August 6, 1811. After an entry for Dec. 4, 1805, Eichholtz wrote, "Suspension of Ledger and/Day Book resumed 25 April 1809."

1808 Painted sign for William Pitt, Earl of Chatham Inn, owned by Henry Diffenbach.

February 23, March 1, March 8, March 9: "Jacob Eichholtz very respectfully informs the Patrons of the Fine Arts, that he executes Profiles and Portrait Painting, on very moderate terms, East King Street, Lancaster, where specimens of his Performance are to be seen on application by the Public" (*The Intelligencer and Weekly Advertiser*, Lancaster).

Portrait of Eichholtz painted by James Peale. See p. 272. Eichholtz lent his painting room to Thomas Sully who was in Lancaster to paint a portrait of Governor Simon Snyder, and received some instruction from Sully. Gov-

ernor Snyder was recorded as being a guest of Leonard Eichholtz at the Bull's Head Inn (Heiges).

1809 May 1 Eichholtz Ledger 1809-1817: "Book B/Day Book Continued from/ April 25th 1809." Continuation of records for tinware, signs, etc. First entry for a profile for Mrs. Bennett, May 1.

Received first real paint brushes from Sully.

1810 April 1 Ledger entry to Simon Snyder for a portrait. First large portraits recorded: Samuel Humes, Mr. and Mrs. Samuel White, Mrs. Jasper Yeates and others. Painted his first copy of Gilbert Stuart's portrait of the Rev. William Smith for Jasper Yeates (Yeates Account Book).

c. 1810 Painted self-portrait on canvas, holding brushes and palette.

1811 Painted portraits of the Rev. Gotthilf Henry Ernestus Muhlenberg, Nicholas Biddle, and J. G. Shippen of Philadelphia.

Exhibited three unnamed portraits, First Annual Exhibition of the Society of Artists of the United States at the Pennsylvania Academy of the Fine Arts. Except for the years 1815 and 1828, Eichholtz exhibited in annual exhibitions at the Pennsylvania Academy until 1833 (Rutledge).

c. 1811 Visited Gilbert Stuart in Boston, taking with him the portrait of Nicholas Biddle signed and dated 1811.

1812 December 5 Eichholtz advertised "To be Let, and possession given on the 1st of April next, A coppersmith and tinplate worker's Shop with Horses, Bellows and Tools complete, together with a front store, now in possession of subscriber . . ." (*The Intelligencer and Weekly Advertiser*, Lancaster).

1814 September 13 Recorded four portraits for Daniel Buckley.

1815 April 1 Lent to John Getz a complete set of coppersmith tools and June 1, a complete set of tinworker tools.

1815–1816 Three records for payment of rent by Eichholtz to Jasper Yeates (Yeates Account Book).

1816 November 6 Ledger: Received of Daniel Lefevre on account fifteen volumes of the Edinburgh Encyclopedia and two volumes of the History of America.

1817 January 19 Letter from Eichholtz to Thomas Sully (Appendix).

March 24 Death of Mrs. Jacob Eichholtz, his first wife.

April 27 Death of Leonard Eichholtz, father of the artist.

May 7 Last entry in Ledger: "The estate of Leonard Eichholtz—Dr. To cash paid Mr. Bausman—for filing inventory etc. £ 1 2 6. Conclusion of Book B——"

May 30 Eichholtz Ledger 1817-1842, first entries, portraits for Henry Shippen and Miss Grace Hubley.

August 25 Next entry is to John Hoff for a portrait (Hostetter). Portraits were painted in Pennsylvania, Delaware, and Maryland, but some were not recorded.

1818 March 20 Lancaster incorporated as a city.

May 12 "By ballot, Jacob Eicholtz [*sic*] was elected one of fifteen persons to the Common Council of Lancaster. Nine persons were elected to the Select Council" (Lancaster Corporation Records).

June 18 *Lancaster Journal*, June 19, 1818: "Married at Columbia last evening, by the Rev. Mr. Endress, Jacob Eichholtz Esq. member of the Common Council of this city to Miss Catherine Trissler, also of this city." *Star of Bethlehem* (Frederick, Md.), June 26, 1818: "Married at Columbia, Pa. on Thursday, the 18th inst. J. Eicholtz [*sic*], the celebrated self taught limner of Lancaster to Miss Catharine Trissler of the same place."

1819 Eichholtz served as a Warden, 1819-1822, Trinity Lutheran Church, the Rev. Christian L. F. Endress, Pastor.

1820 Painted in Lancaster, Harrisburg, Baltimore and Philadelphia. In April William Dunlap found three portrait painters in Baltimore, Rembrandt Peale, who had a museum and gallery there, and Sully and Eichholtz visitors: "the latter painting good hard likenesses at thirty dollars the head, had most of the business." Made art notes and sketches in Commonplace Book.

1822 Exhibition, Peale's Baltimore Museum, portrait exhibited J. [John] Diffenderffer.

c. 1823 Resided mainly in Philadelphia until 1832.

1828 Purchased European lay figure from William Dunlap.

1829 Eichholtz with Thomas Birch and Bass Otis appointed to join the Directors of Pennsylvania Academicians to hang pictures.

1830 Engraved brass plates for the Sun Fire Company pump, Lancaster (Appendix).

1831 Deed of Sale to Jacob Eichholtz from Philip Wager Reigart and wife Elizabeth [Jenkins], for a house and lot at 46 South Lime Street, Lancaster.

Some facts about Eichholtz and his family after 1831 are derived from abbreviated notes in William H. Miller's "Index to Letters" from Eichholtz to Robert Lindsay his son-in-law, a bookbinder in Philadelphia, or from letters to or from his daughter Mrs. Lindsay. After Eichholtz moved back to Lancaster in 1832 from his residence at 40 Sansom Street, the Lindsays periodically used one of the two houses owned by Eichholtz in Philadelphia, unless they were occupied by tenants. The house at 177 Race Street (also known as Sassafras Street) was not sold by the heirs of Eichholtz until 1863 or 1864. At times Eichholtz rented other quarters where he painted.

1832 March 27 Letter from Eichholtz, Philadelphia, to Miss Eliza Trissler, Lancaster (Appendix).

April 24 Death of Mrs. Leonard Eichholtz, mother of the artist. Eichholtz and family moved from 40 Sansom Street, Philadelphia to 46 South Lime Street, Lancaster.

August 17 Letter from Eichholtz to Mr. and Mrs. Robert Lindsay addressed to 40 North 8th Street, Philadelphia (Appendix).

October 10 Spent a week in Chester County with the Rev. Levi Bull and painted three heads. Asked Lindsay to call on Clark and Johnson about the price of three frames 30 x 40 inches (for Bull portraits).

November 4 Letter from Thomas Sully, Philadelphia, to Eichholtz (Appendix).

1833 February 20 Planned to go to Baltimore through the Delaware and Chesapeake Canal.

April 10 Eichholtz intended to use the Sansom Street house in which to paint a few portraits, if it was not rented.

May 6 Stopped at City Hotel, Baltimore, "will only paint three heads." Mr. D. (Diffenderffer) gave Eichholtz a room in his house presumably in which to paint. Eichholtz liked Philadelphia better than Baltimore.

August 23 More work reported, ordered more frames. Three children of Eichholtz, Mary, Elizabeth, and Ben attended Mrs. Clarke's school (next door on Lime Street).

September 12 Letter addressed to Mrs. Robert Lindsay, 247 Market St. below 7th, mentioned a picture of Kreider's Hill. Eichholtz walked out with his wife to see sunset on it. See landscape—Conestoga Creek and Lancaster (897).

September 22 Letter addressed to Mrs. Catharine Lindsay, 11th St. below Lombard. . . . If permitted, Eichholtz planned to paint (copy) a masterpiece at the Academy which would take him about ten days . . . portrait of Washington by Stuart, 24 x 29 inches.

November 13 Judge Alexander Hayes purchased house two doors from Eichholtz, next to Mrs. Clarke. He and Eichholtz were "hand and glove" as ever.

November 25 Four portraits about completed for Col. George Mayer. Eichholtz thought he was foolish to have left Philadelphia.

November 27 Letter to Lindsay: sent the lay figure to Neagle, mentioned his autobiography for Dunlap's *History* and regretted he could not shake Henry Clay's hand.

1834 July 20 After being asked to go to Pittsburgh to paint five heads in Dr. Shoenberger's family Eichholtz asked Lindsay to send his small glass on which he ground his colors. Alderman Keffer planned to go with Eichholtz to take his large paintings to exhibit, but Eichholtz did not expect much money to be made by Keffer's venture who was "quite sanguine about the success of the experiment."

August 8 Exhibited at Concert Hall, Pittsburgh, three paintings—The Last Supper, Interior of a Capuchin Chapel, and the Death of Abel (*Pittsburgh Daily Advocate and Advertiser*).

August 17 Eichholtz remained about five days in Pittsburgh. Went to Rebecca Furnace, Huntingdon County, with the Shoenbergers "about nine miles from my brother Charles." Left Keffer in Pittsburgh.

September 1 Home again, Keffer's venture was a complete failure.

October 7 Exhibition, benefit of the Pauperism Society: "The exhibition of Mr. Eichholtz's paintings at the Masonic Hall is unavoidably postponed until Wednesday the 15th inst" (*The Lancaster Union*).

December 12 Mary Eichholtz, aged fourteen, sent to the Lindsays, Philadelphia, to attend school, and to take French and drawing lessons.

1835 March 25 Eichholtz rented Dr. William Fahnestock's house by the month (near the market house), "multiplenty of engagements" and intended to move. Sent Mrs. Franklin's picture to Orrick and Noble, Broad Street. Reported a fine head of Mr. Stevens of Anti-Masonic memory.

April 17 Exhibition, First Annual, Artist's Fund Society, Pennsylvania Academy of the Fine Arts: Eichholtz exhibited three paintings including a "Portrait of Himself." Asked Lindsay to see how his pictures were hung. Did not expect favors but wanted a good light. Expected to commence the portrait of "Lill" (Elizabeth Eichholtz Lindsay). "Buchanan won't let his 'Phis' be engraved at this time . . ."

May 4 Eichholtz elected an Elder, Trinity Lutheran Church, for term 1835-1838, Rev. John Christopher Baker, Pastor.

May 21 Mr. Cooper left the Race Street house of Eichholtz, Philadelphia. Robert Lindsay, who moved into it, was instructed to make no improvements until after moving in.

July 14 "J. E. funds low. People do not pay up."

1836 Eichholtz painted in various places but did not record all the paintings.

1837 January 9 Eichholtz reported travel between Lancaster and Philadelphia was then delightful, with warm stoves in the cars.

March 27 First parade of the Fire Department of Lancaster. The engine and hose carriage of the Union Fire Company were elaborately decorated, the latter by a large symbolic painting on metal by Eichholtz.

March 28 Letter addressed to Lindsay, 177 Race Street: Eichholtz painted a handsome banner for the Union Fire Company, also one for each of the other companies in Lancaster. He paraded in "fire armor" to encourage the younger men, and was honored by the company who visited his house bringing him Madeira wine. Eichholtz elected an honorary member of the Union Company.

June 13 Gave directions to John Sartain, his former neighbor on Sansom Street, about engraving Nicholas Biddle's portrait.

July 23 Painted portrait of Governor Joseph Ritner.

September 28 Letter, written at Spring Grove Forge where Eichholtz was

painting, was sent via Mr. Keith (428), "a young gentleman from Philadelphia." Told Lindsay to test the Krem's white at Klett's Drug Store—by breaking it in his fingers, etc.

October 31 Mrs. Eichholtz at last yielded to her husband's desire to go back to their old quarters in Philadelphia. Eichholtz planned to go to Harrisburg on a collecting tour.

December 10 "Will rent house in Lancaster to Rev. Dr. Bowman for one year from April 1st next." Asked Lindsay to try to get Mr. Dickinson to move out of Sansom Street house by April first, by offering him one month's rent. Family all delighted to get out of "dull town."

December 17 Wrote to Lindsay not to hurry Mr. Dickinson, only to tell him through the agent Shaw that Eichholtz would need the house at the expiration of the lease. If his own house was not available Eichholtz instructed Lindsay to rent one between Vine and Spruce, 4th and 10th, with north light.

1838 February 6 Shaw intended to start a drawing and painting room in "my room in Chestnut St." Eichholtz received a commission from Secretary of State Thomas H. Burrowes to paint four portraits at Harrisburg. He was very busy and had to decline some commissions.

February 23 Artists quarrelled in Philadelphia. Eichholtz thought some were ambitious to have all the honors of the easel. He was not involved, and stood on neutral ground.

March 3 Planned to go to Harrisburg for a few weeks to paint, address care of George Eichholtz Esq. Told Lindsay to inquire of Mr. Ashton if his picture "The Bride" (Mrs. Thomas Emlen Franklin) would be acceptable. Special Exhibition, Pennsylvania Academy of the Fine Arts.

March 19 Wrote to Lindsay from Elizabethtown, cars stopped by snow, painted six heads in Harrisburg, "merely the heads, shall finish at home." Planned a furniture sale.

September 11 "Lancaster has done as much for me as I had a right to expect and perhaps more than I deserved."

October 2 Wrote further instructions to Lindsay about the care of furniture and paintings being moved to Philadelphia. Eichholtz too busy in Lancaster to go down himself.

October 4 Eichholtz planned to stay in Lancaster until after the election to give the Whigs all the help he could. If successful, he planned to stay a few days to crack bottles of Ritner champagne.

October 5 Wrote to Lindsay of mortification and disappointment politically at defeat of Joseph Ritner in gubernatorial race.

1839 Few portraits were recorded.

1840 April 7 Letter from Eichholtz, Philadelphia, to the Hon. James Buchanan, Washington (Appendix).

1841 May 8 Letter from Gad Day to Eichholtz, accepted Henry Clay Eichholtz as a student in the English department of Franklin and Marshall College (Franklin & Marshall College collection).

June 3 Eichholtz arrived back in Lancaster, very homesick for Philadelphia, received hearty welcome from friends.

June 22 Received order for "cash picture" to go west. Entered his daughters Angelica and Becky in Miss Damant's school.

July 12 Received order to paint a few heads, Mercersburg, Franklin County.

July 22 Death of Rubens Mayer Eichholtz, aged thirty-one years, son of the artist.

September 5 Letter from James Buchanan, Washington, to Jacob Eichholtz, Lancaster (Appendix).

1842 January 9 Funds of Eichholtz were very low. Letters to Lindsay discussed the general financial situation everywhere and the necessity of his refusal to sign more notes on loans.

March 28 Eichholtz again elected an Elder, Trinity Lutheran Church, the Rev. John Christopher Baker, Pastor, 1828-1853.

Exhibition, Artist's Fund Society, Pennsylvania Academy of the Fine Arts: Eichholtz entered "The Artist's Daughter" and "Rev. Samuel Bowman."

April 23 Letter of Eichholtz to his daughter Mrs. Lindsay, Philadelphia, told of his illness, and the current exhibition at the Academy (Appendix).

May 6 Letter from Mrs. Robert Lindsay, Lancaster, to her husband, Philadelphia, reported her father's illness, the visits of her Uncle George Eichholtz and Dr. Atlee, and told of the Eichholtz painting room which contained many unfinished pictures.

May 11 Death of Eichholtz.

Burial in Woodward Hill Cemetery.

EXPLANATION OF CATALOGUE

PORTRAITS, followed by miscellaneous paintings, are listed alphabetically. The illustrations have been arranged as chronologically as possible and are identified by both the title of the picture and its catalogue number. Only one illustration is of a work not by Eichholtz, and that is a portrait of him by James Peale, signed and dated 1808.

There are three categories of paintings included in the two divisions of the catalogue: paintings signed or otherwise documented, undocumented paintings marked with one asterisk, and paintings marked with a double asterisk implying some degree of reservation ("attributed to" Eichholtz). The portraits of the artist's immediate family and near relatives, few of which are signed, are accepted without documentation and are not marked with an asterisk. Many paintings necessarily listed with an asterisk as undocumented, are considered to be as strongly characteristic of the work of Eichholtz as those which are signed or otherwise recorded, such as companion portraits only one of which may bear a signature. If more than one portrait is listed for a subject, the companion portrait of any one of these may not follow consecutively in the catalogue.

The most important sources considered as documentation for attribution, aside from authentic signatures or known replicas of them, include the Eichholtz Ledger, 1809-1817, the artist's Commonplace Book, and William H. Miller's Index to Letters from Jacob Eichholtz to his son-in-law Robert Lindsay and his wife, 1831-1842. These notes are not in the form of transcribed letters, but are memorandums of the contents of correspondence, evidently since destroyed, made by Miller, a grandson of the artist.

Other documentary sources are found in the works of William U. Hensel, notably his 1912 *Address* on Eichholtz of which there are three printings. The first, a grey paper-covered pamphlet, was printed for the occasion of the opening of the Loan Exhibition in Lancaster, November 22, 1912. It contains a list of portraits and miscellaneous paintings (all items on Hensel lists marked with an asterisk were in the exhibition), an appendix with notes and a few illustrations. The second printing, also dated November 22, 1912, with a green paper cover, contains a list of paintings called "Revised Catalogue of Eichholtz's Works." The third printing with a pink paper cover is a "Supplement—Jacob Eichholtz," *Papers Read Before the Lancaster County Historical Society*, XVI, No. 10 (1912). It also contains the list of paintings called "Revised Catalogue of Eichholtz's Works." The illustrations in all printings and these three lists of paintings are not exactly identical, nor are they like the two separate official catalogues of the Loan Exhibition with descriptions and other details. The *Catalogue—Revised Edition* of the Loan Exhibition in Lancaster, 1912, is referred to in this present catalogue. Although the variations in the Hensel lists are few, some

are important. If a painting is listed only once by Hensel, that specific reference is given here, otherwise only "Hensel" appears, which may refer to the fourth list of Eichholtz paintings, amended and revised by Hensel for *The Pennsylvania Magazine of History and Biography*, XXXVII (1913).

Still another list of Eichholtz paintings was compiled by Mrs. A. K. Hostetter and published in *Papers Read Before the Lancaster County Historical Society*, XXIX, No. 9 (1925), being transcriptions from the now missing Eichholtz Ledger of 1817-1841, and including an additional two pages, not entirely accurate and not taken from the Ledger. In the catalogue, titles on these pages are referred to by their page numbers, 111 and 112, to identify them as Mrs. Hostetter's own additions.

Another primary source of reference, the Eichholtz Photograph Albums I, II, and III, contain paste-up amateur photographs made in Lancaster at the time of the 1912 exhibition by Clara Eichholtz Albright, granddaughter of the artist. They are not identical and include a few discrepancies. All but one or two photographs represent Eichholtz portraits. The albums, privately owned, are recorded in detail at the Frick Art Reference Library.

Privately published in 1910, the *Muhlenberg Album* is another source of documentation. Two copies of it, owned by Muhlenberg descendants, are known to the writer who has a photostatic copy of one of them. The *Album*, unbound and with pages unnumbered, contains reproductions of portraits and heirlooms related to the Rev. Henry Melchior Muhlenberg and members of his family. It is an illustrated history of the early Muhlenberg family in America since 1810. Yet another source of importance is Anna Wells Rutledge's *Cumulative Record of Exhibition Catalogues* (1955).

Portraits have also been attributed on the basis of their stylistic similarity to authentic works by Eichholtz. The sources cited above, some given in abbreviated form, are found in full in the bibliography. Some paintings not seen by the compiler have been described from photographs or notes at the Frick Art Reference Library.

For uniformity some titles have been slightly changed or shortened such as those representing clergymen. Titles for clergymen, judges, doctors, military men, and married names of women may not always correspond to the date of the painting. Former recorded dates, if questionable, have been changed or approximated. Some panel portraits dated about 1810 may have been painted before that date, but it should be noted that Eichholtz painted a few panels long after he made his earliest canvas portraits. Sizes given are in inches, height before width. Signatures and descriptions are indicated from the standpoint of the spectator, and exhibition records cited have been somewhat abbreviated. The owners listed in the catalogue are those last known to the compiler or the last owner otherwise recorded. All place names are in Pennsylvania unless otherwise indicated.

CATALOGUE

PORTRAITS

EXPLANATION OF ASTERISK SYMBOLS

Catalogue numbers with no symbols
represent signed paintings or those otherwise documented.

Catalogue numbers are marked with an asterisk
if the painting is not documented.

Catalogue numbers marked with a double asterisk
indicate a degree of reservation
in cases of "attributed to" Eichholtz.

**1 Acheson, Mrs. David

c. 1840 · Canvas · 30 x 24¾

Mary Cunningham Wilson, born Nov. 30, 1787, in Philadelphia, died Aug. 2, 1872, at Washington, Pa., was married Oct. 31, 1805, to David Acheson, 1770-1851, who had immigrated to Philadelphia from Markethill, County Armagh, Ireland.

Half-length figure, seated, facing slightly to right; straight brown hair, center part, hazel eyes, fair complexion, double chin, spectacles; plain white cap tied with bow under chin; black dress pleated from the shoulder, plain white collar; subject looking down at observer; no hands showing; top of red-upholstered chair at left; plain tan to brown background. Stretcher is oval.

Collections: Mrs. Joseph McKnight (Margaret Acheson), daughter of the subject; Mrs. William H. Mercur, Pittsburgh, great-granddaughter of the subject; her niece, Mrs. Erl C. B. Gould; her son, George M. Laughlin Gould.

George M. Laughlin Gould, Sewickley, Pa.

*2 Albright, Anthony

1811 · Canvas · 30 x 25

Anthony (Anton) Albright, born Oct. 13, 1781, died of cholera Oct. 26, 1834, was the son of John Albright (Albrecht), 1745-1806, and his wife Anna Maria Kohl, 1758-1803. He married Susan Sheib, 1782-1862, on July 24, 1807, at the First Reformed Church, Lancaster. There were seven children of this marriage. Albright operated a bookstore and print shop on North Prince Street, Lancaster.

Half-length figure, seated, facing right front with right elbow on table and hand to face, left hand holding a printer's composing stick; straight light brown hair worn long over forehead, short sideburns, blue eyes, warm coloring in face and hands; white shirt and small bow tie, white waistcoat with high collar; dark coat with high rolled collar; at left a paper lying on table covered with green cloth; plain background in tones of grey and brown. An inscription on the back of the portrait reads, "Anthony Albright—born Oct. 13, 1781—Picture made at age of 30 years—1811. Died Oct. 26, 1834."

Collections: Ann Catharine (Mrs. Henry Gamber Minich), daughter of the subject; N.J.A. Minich, grandson of subject; Elizabeth Minich, niece of N.J.A. Minich; Misses Loretta and Grace Minich, sisters of Elizabeth Minich; gift of the Misses Minich in 1956 to the James Buchanan Foundation, Wheatland.

The James Buchanan Foundation, Wheatland, Lancaster.

3 Albright, William

c. 1830 · Canvas · 29 x 34

No authentic details about the subject have been found for this portrait and the companion portrait (4) inherited by the owners.

Hensel: "Albright, William."

Half-length figure, seated, facing almost full front, head slightly to right; curly dark brown hair, long sideburns, brown eyes, ruddy complexion; black coat with deep-notched lapels, yellow waistcoat open at top button; pleated white shirtfront with pleated ruching and jewelled pin, high collar, black neckband; left arm and hand on red-upholstered chair back; books in center right behind left arm against brownish background.

Exhibitions: Lancaster Exhibition, 1912, Addenda (287), owner Mrs. John Best, dated erroneously about 1820.

Collections: Mrs. John Best (Anna M. Albright, first wife of John Best), 1822-1855, daughter of the subject; Mrs. T. Park Guthrie (Elizabeth Best), her daughter; Mrs. Amos H. Landis (Lillian Best), daughter of John Best and his second wife, Esther A. Eagles; Mrs. William Penn Brinton (Ellen Best Landis), her daughter.

Mr. and Mrs. William Penn Brinton, Lancaster.

4 Albright, Mrs. William

c. 1830 · Canvas · 29 x 24

Hensel: "Albright, Mrs. William."

Half-length figure, seated, facing almost front, head slightly to left; medium light brown hair, parted in middle and waved, dressed high, blue eyes, fair complexion; black silk dress with long full sleeves worn low on shoulders, sheer white kerchief with embroidered border worn loose around shoulders; right arm and hand resting on red-upholstered chair at lower left, gold band on index finger; brownish background.

Exhibitions: Lancaster Exhibition, 1912, Addenda (288), owner Mrs. John Best, dated erroneously about 1820.

Collections: Mrs. John Best (Anna M. Albright, first wife of John Best), 1822-1855, daughter of the

subject; Mrs. T. Park Guthrie (Elizabeth Best), her daughter; Mrs. Amos H. Landis (Lillian Best), daughter of John Best and his second wife, Esther A. Eagles; Mrs. William Penn Brinton (Ellen Best Landis), her daughter.

Mr. and Mrs. William Penn Brinton, Lancaster.

5 Antes (or Antis), Mrs.

1811 · Probably panel

Ledger: "1811, Feb. 9—Simon Snyder, Gov., Dr./ To 1 Portrait of Mrs. Antis [*sic*] 3 15 0/ To frame for do. 2 8 9 / £ 6 3 9."

This commission was probably for a portrait of the mother-in-law of Governor Snyder, whose second wife was Catharine Antes, 1777-1810, daughter of Col. Frederick Antes, 1730-1801, of Northumberland, and his second wife, Catharine Schuler, born August, 1755, died at Selinsgrove, Dec. 15, 1818. The entry in the Ledger may record payment for a portrait of Mrs. Antes painted before the death of her daughter on Mar. 15, 1810, at Lancaster. Gov. Snyder commissioned a posthumous portrait of Catherine Antes (789) in 1814, and an earlier one of himself (787) in 1810. Col. Antes had come to Lancaster in September, 1801, to work with his nephew Benjamin Latrobe on a survey designed to make the Susquehanna River more navigable. He became suddenly ill and died in Lancaster Sept. 20, 1801, before Latrobe arrived, and was buried in the German Reformed Cemetery there. His daughter was buried beside him in 1810.

Unlocated.

*6, *7 Anthony, J. A.

Hensel, *Address:* "Anthony, J. A. (deceased), 2 portraits for Robt. J. Arndt."

This entry occurs only in the first list compiled by Hensel. The identity of neither "J. A. Anthony" nor "Robt. J. Arndt" has been established.

Unlocated.

8 Armat, Thomas

1825 · Canvas

Thomas Armat, born Dec. 30, 1748, at Dalehead Hall, Cumberland, England, died Mar. 24, 1831, at Germantown, was the youngest child of a large family. As a young man he emigrated from England and settled in Loudoun Co., Va. On Oct. 2, 1773, he married Sarah Steel, Oct. 3, 1751-April, 1778. Of the three children of this marriage, the second, Thomas Wright Armat, June 14, 1776-July 30, 1806, was the only one to survive infancy. His second marriage, on June 29, 1779, was to Mary (Polly) McCutchin of Virginia. She died July 22, 1780, after Thomas Armat had moved to Philadelphia; a daughter of this marriage died in infancy. On Nov. 24, 1781, he married Elizabeth Morris, *c.* 1749-Jan. 19, 1809. His fourth wife was Hester Jones, *c.* 1771-May 27, 1816, the widow of a Mississippi planter. His fifth marriage was to Ann Smart of Germantown, daughter of a British officer of the Revolution and his wife Elizabeth Smart, who at one time had a shop in Philadelphia. Their marriage settlement is dated Apr. 20, 1818, and her death took place on July 20, 1851. Armat became a successful merchant in Philadelphia. About 1805 he built "Loudoun" in Germantown as a summer residence for his son, but he himself lived there after the death of his son. A philanthropist, among other benevolent acts Armat erected, and later improved, hay scales at two locations in Germantown, kept them in repair and turned over all their revenue to charity. He contributed to St. Luke's Church the land on which its building stands, aided in the erection of the first church building, and is buried in its graveyard. He was an early promoter of Sunday schools. His great-great-granddaughter, Miss Maria Dickinson Logan, bequeathed "Loudoun" to the City of Philadelphia. The house is administered by the Fairmount Park Commission.

Hostetter: "1825, Oct. 14—Thomas Armat—Germantown, 3 portraits—$60." Hensel, except *Pennsylvania Magazine:* "Armat, Thos. (Germantown, 3 adults and 2 juveniles), 1825"; Hensel, *Pennsylvania Magazine:* "Armat, Thos., Germantown, 1825."

Only in 1967, when two double portraits attributed to Thomas Sully by descendants of Thomas Armat were taken to the Philadelphia Museum of Art for conservation, was partial clarification of the listings by Mrs. Hostetter and Hensel made possible. See Thomas Armat and Anna Armatt (9) and Mrs. Thomas Armat and Fanny Armatt (10) for the attribution of these portraits to Eichholtz. It is now conjectured that three paintings were commissioned, the present location of one not known. Whether the "3 adults" included a separate portrait of Armat himself or of another subject has not been determined. Descendants of Thomas Armat and collat-

eral descendants have spelled the family name with two *t's*.

Unlocated.

9 Armat, Thomas and Anna Armatt

1825 · Canvas · 30 x 25 *Illus. p. 325*

Anna Armatt, born 1820, died 1895, was the daughter of William Armatt of Baltimore and his second cousin Jane Caroline Armatt, Nov. 28, 1798-Aug. 8, 1856, of "Loudoun," Germantown, whom he married in 1819. She was the granddaughter of Thomas Wright Armat, 1776-1806, and his first cousin, Ann Yates Armatt, 1776-Sept. 28, 1809, and the great-granddaughter of Thomas Armat (8). In 1846 Anna Armatt married George Gustavus Logan, 1815-1876, of Stenton; she was the mother of six children.

Hostetter: "1825, Oct. 14—Thomas Armat—Germantown, 3 portraits—$60." Hensel, except *Pennsylvania Magazine:* "Armat, Thos. (Germantown, 3 adults and 2 juveniles), 1825"; Hensel, *Pennsylvania Magazine:* "Armat, Thos., Germantown, 1825."

Half-length figure of elderly man, seated on red chair, facing slightly left front, holding young girl facing right, head front; man with high forehead, large nose, grey hair, worn long, curly over ears, sideburns almost white, grey eyes, pink cheeks; white shirt, collar, and bow tie, grey and red-striped waistcoat, dark brown coat with high rolled collar; young girl three-quarter-length figure, brown hair curling over shoulders, parted in center, brown eyes, pink lips, plain white dress with high-waisted bodice and short puffed sleeves; book bound in brown with small red label on spine held open and supported by both hands; plain dark brown-grey background.

Until the death of the last Armatt family owner, photographs of this double portrait and 10 were filed (from 1937) at the Frick Art Reference Library as by Thomas Sully out of deference to Miss Logan's attribution. She stated that Thomas Sully had been assisted by "his pupil Jacob Eichholtz" in the painting of Mrs. Armat and Fanny. No such paintings are recorded in Biddle and Fielding's Sully Register. In 1937 the Frick Library noted that the Armat entry in Hensel's list probably referred to these portraits, and they are now listed there as by Eichholtz. In 1967 the Armat portraits received conservation at the Philadelphia Museum of Art. The portrait hangs at "Loudoun," administered by the Fairmount Park Commission.

Collections: Descended in the Armatt family, "Loudoun," Germantown, to Miss Maria Dickinson Logan, great-great-granddaughter of Thomas Armat and daughter of Anna Armatt Logan; bequeathed by her to the City of Philadelphia.

City of Philadelphia.

10 Armat, Mrs. Thomas and Fanny Armatt

1825 · Canvas · 30 x 25 *Illus. p. 324*

Mrs. Thomas Armat, nee Smart, was the fifth wife of Thomas Armat (8). She died in 1851. Frances (Fanny) Armatt, was the younger of two children of William Armatt of Baltimore and his second cousin Jane Caroline Armatt, 1798-1856, of "Loudoun," Germantown, and sister of Anna Armatt (9). She never married. Her mother in 1825 married as her second husband James Joseph Skerrett, 1784-1875.

Hostetter: "1825, Oct. 14—Thomas Armat—Germantown, 3 portraits—$60." Hensel, except *Pennsylvania Magazine:* "Armat, Thos. (Germantown, 3 adults and 2 juveniles), 1825"; Hensel, *Pennsylvania Magazine:* "Armat, Thos., Germantown, 1825."

Half-length figure of woman seated on red sofa or chair, facing slightly right front, holding young girl facing right front; woman with curly brown hair, brown eyes, florid complexion, sheer white lace ruffled bonnet with ribbons and tied with large bow under chin; three-tiered pleated white lace ruff, high-necked black dress, red shawl with paisley border over lower right arm; three-quarter-length figure of child with short blond hair parted in center, blue eyes, rosy complexion; plain white dress with high-waisted bodice, blue ribbon and yellow ornament on short sleeve; in lap and over left arm a grey-brown and white cat with yellow eyes; landscape background in dark greens and browns, sky and clouds to right.

Collections: Descended in the Armatt family, "Loudoun," Germantown, to Miss Maria Dickinson Logan, great-great-granddaughter of Thomas Armat and daughter of Anna Armatt Logan; bequeathed by her to the City of Philadelphia. The portrait hangs at "Loudoun," administered by the Fairmount Park Commission.

City of Philadelphia.

11 Armor, Grandmother of Miss

"Portrait of grandmother of Miss Armor in possession of Rudolph K. Hynicker [or Hynicken], Lebanon," Sith Papers, No. 30, Beal Collection.

The brief note cited, probably in the handwriting of Mrs. Harmony A. Smith (Angelica Kauffman Eichholtz), 1826-1916, daughter of the artist, is the only reference to this portrait. A Miss "Celie" Armor lived in Bellefonte, where the former Armor house is now a Masonic Lodge, but no identification of the subject or the one-time owner has been made.

Unlocated.

12 Arundel, Robert J.

c. 1825 · Canvas · 30 x 25 *Illus. p.*

Robert J. Arundel was listed as attorney-at-law, Sassafras Street, in Philadelphia directories during the 1820's and 1830's.

Hensel: "Arundel, Mr. R. J., Philadelphia Lawyer, Arundel, Mrs. Both owned by A. Rosenthal." See also Wang (847).

Young man seated, facing right front; rosy complexion, green-blue eyes, chestnut-brown hair; white collar and stock, black jacket; left hand gloved and holding a glove, resting on red-covered arm of sofa; olive background, with dark crimson curtain to right.

It is not known when this portrait, characteristic of Eichholtz, was first attributed to him.

Exhibitions: Panama Pacific International Exposition, San Francisco, Calif., 1915 (2775), lent by Albert Rosenthal.

Collections: Albert Rosenthal; Frank Bulkeley Smith, Worcester, Mass.; F. B. Smith Collection Sale, New York, Apr. 22-23, 1920 (127); Lillian S. Timken estate sale, New York, 1960; Herman M. Ellis.

Mr. and Mrs. Herman M. Ellis, Philadelphia.

13 Arundel, Mrs.

c. 1825 · Canvas · 30 x 25

The subject was probably the wife of young Mr. Arundel (12).

Hensel: "Arundel, Mr. R. J., Philadelphia Lawyer, Arundel, Mrs. Both owned by A. Rosenthal."

Young woman seated, facing right, head to front; chestnut-brown hair, white cap; black dress with white lace at neck, India shawl; reddish-brown curtain and landscape in background.

It is not known when this portrait was first attributed to Eichholtz.

Exhibitions: Panama Pacific International Exposition, San Francisco, Calif., 1915 (2775), lent by Albert Rosenthal.

Collections: Albert Rosenthal; Frank Bulkeley Smith, Worcester, Mass.; F. B. Smith Collection Sale, New York, Apr. 22-23, 1920 (126).

Unlocated.

14 Ash, James

1829 · Canvas

Hostetter: "1829, June 2—James Ash, Esq.—portrait, $25." Hensel: "Ash, James, 1828."

Unlocated.

15 Atlee, Dr. John Light

1838 · Canvas

John Light Atlee, born Nov. 2, 1799, in Lancaster, died Oct. 1, 1885, was the son of Col. William Pitt Atlee (1773-1815) and his wife Sarah (1780-1850), daughter of Major John Light, a Revoluntionary officer, 1775-1783. He read medicine with Dr. Samuel Humes (381) in 1815. In 1820 he received his medical degree from the University of Pennsylvania and returned to Lancaster to practice medicine. He was one of the founders of the Lancaster City and County Medical Society in 1844 and twice its president; one of the organizers and a president of the State Medical Society; one of the organizers of the American Medical Association in Philadelphia in 1847; its vice-president in 1865 and its president in 1882. In addition, he was Professor of Anatomy and Physiology at Franklin and Marshall College. For sixty-five years he practiced successfully in surgery and physics before his death in Lancaster. Dr. Atlee was the Eichholtz family physician at the time of the artist's death. He married on Mar. 12, 1822, Sarah Howell Franklin, eldest daughter of Judge Walter Franklin of Lancaster Co. There were sons and later descendents of Dr. Atlee who also became doctors.

Hostetter: "1838, April 10—Dr. John L. Atlee, Portrait—$30." Hensel: "Atlee, Dr. John L., 1838."

No known portraits of this subject appear to represent the work of Eichholtz when the subject would have been thirty-nine years of age. The wife of the subject, Sarah Howell Franklin, inherited portraits of her parents by Eichholtz, Judge Walter Franklin

(280) and Mrs. Walter Franklin (Anne Emlen) (283), a copy after Thomas Sully.

Unlocated.

16 Bachman, Christian

1833 · Canvas · 29 x 24

Christian Bachman, born Mar. 5, 1795, at Lancaster, died there Nov. 29, 1849, married Elizabeth Dorwart of Lancaster on Jan. 7, 1821. He was for many years cashier of the Lancaster Bank, and in 1830 was appointed Prothonotary of Lancaster Co. From 1820 to 1830 he was secretary of the Washington Fire Company, and from 1831 to 1843 its president.

Hostetter: "1833, Feb. 14—Christian Bachman, 2 portraits—$60." Hensel: "Bachman, Christian. Owned by D. F. Longenecker, Philadelphia."

Exhibitions: Lancaster Exhibition, 1912, Addenda (282), owned by David Longenecker, Philadelphia.

Collections: David Longenecker, Philadelphia (1912).

Unlocated.

17 Bachman, Mrs. Christian

1833 · Canvas · 29 x 24

Elizabeth Dorwart and Christian Bachman were married at Trinity Lutheran Church, Lancaster, on Jan. 7, 1821. Their son, Benjamin C. Bachman, was president of the Lancaster Bank when it failed in 1856.

Hostetter: "1833, Feb. 14, Christian Bachman, 2 portraits." Hensel: "Bachman, Mrs. Christian. Owned by D. F. Longenecker, Philadelphia."

Exhibitions: Lancaster Exhibition, 1912, Addenda (283), owned by David Longenecker, Philadelphia.

Collections: David Longenecker, Philadelphia (1912).

Unlocated.

18, 19 Bachman, John

1816 · Canvas

Ledger: "1816, Aug. 18—John Bachman, Dr. / To painting 2 Portraits £ 18 15 0 / frame to do. 6 0 0."

A John Bachman acquired The Black Horse tavern on North Queen Street, Lancaster, in April, 1814, and was its proprietor for the next twenty years. Three John Bachmans were well-known cabinetmakers in Lancaster. John Bachman II, 1746-1833, married Mary Rohrer on Apr. 9, 1771. Their son, John Bachman III, born June 20, 1775, died Nov. 10, 1849, in Pequea Twp., married Esther Grider on Dec. 12, 1797. It has not been determined which John Bachman commissioned the portraits in 1816.

Unlocated.

20 Backus, Mrs.

1835 · Canvas

Hostetter: "1835, April 1—Mr. Backus—portrait of Mrs. Backus—$30." Hensel: "Backus, Mrs., Philadelphia, 1835."

Unlocated.

**21 Bailey, Mrs. Robert

1830 · Canvas · 30 x 25 *Illus. p. 340*

Lydia Steele, born Feb. 1, 1779, died Feb. 21, 1869, was the daughter of William Steele, died May 4, 1822, of Drumore Twp., Lancaster Co., and his wife Elizabeth Bailey, 1756-1826. At the age of 19, she married Robert Bailey, died 1808, son and business associate of Francis Bailey, the well-known printer and journalist of Lancaster Co. who was official printer for Congress and the Commonwealth of Pennsylvania, with headquarters in both Lancaster and Philadelphia. After the death of her husband the printer, she was left with four children and carried on her husband's business. Lydia Steele Bailey was officially designated the City Printer of Philadelphia, the first and only woman who filled that office. Her son Robert was taught to set type and later became assistant to his mother. Soon after his death in 1861, she retired. Lydia Bailey is buried in Old Pine Street Churchyard, Philadelphia.

Half-length figure, seated, facing left front, right hand holding a Bible and left hand holding a printer's stick; brown hair, grey eyes, gold-rimmed spectacles, sheer ruffled white cap tied under chin; ruffled white collar around neck of black dress, with dark shawl collar, long full sleeves; crimson chair back to right, shaded brown background with shadow on left. At some recent time the portrait must have been highly varnished.

Collections: Inherited by Miss Susan Carpenter Frazer of Lancaster, daughter of Col. Reah Frazer, 1804-1856, and his wife Abiann Steele, born 1821, and granddaughter of Judge William Clark Frazer,

1776-1838, and his wife Susan Carpenter, and of Capt. John Steele, 1788-1853, and his wife Jane Porter; bequest of Miss Susan Carpenter Frazer, 1930, to the Lancaster County Historical Society.

Lancaster County Historical Society, Lancaster.

*22 Bailey, Mrs. Robert

c. 1830 · Canvas · 30 x 25

This portrait is similar to the portrait of the same subject owned by the Lancaster County Historical Society, and is considered to be a copy of it. It was evidently restored previous to the time of acquisition by Mrs. T. Charlton Henry.

Collections: The painting was acquired by Mrs. T. Charlton Henry through Mantle Fielding before 1941.

Mrs. T. Charlton Henry, Philadelphia.

23 Bailie, Samuel

1834 · Canvas · 30 x 25

Samuel Bailie was married Sept. 18, 1834, to Christiana Duchman (24) at St. James' Episcopal Church, Lancaster, and was buried Sept. 21, 1846, at Woodward Hill Cemetery in that city.

Three-quarter-length figure, seated, facing left front; grey-blue eyes, brown hair; black coat and waistcoat, high black stock and bow tie, white collar showing above stock, and white shirt front with square black and gold pin, letter with red seal held in right hand; scarlet sofa back at lower right, brownish-grey background.

According to a tradition handed down in the family and a label on the back, this portrait and its companion (24) were painted by Eichholtz as a wedding gift for Christiana Duchman Bailie. See Mrs. Jacob Duchman (172).

Collections: Mrs. Samuel Bailie; Mrs. Alexander Claxton (Maria Bailie), daughter of the subject; Mrs. Frank Williamson (Mary Colesbury), her niece; Miss Julia Williamson, her daughter. The portrait hangs at the home of C. Colket Wilson, Jr., brother-in-law of the owner, Paoli.

Miss Julia Williamson, Philadelphia.

24 Bailie, Mrs. Samuel

1834 · Canvas · 30 x 25

Christiana Duchman, daughter of Jacob Duchman (171) and his wife Ann Hughes (172), born in 1812, was married Sept. 18, 1834, to Samuel Bailie (23) and was buried at Woodward Hill Cemetery, Lancaster, Nov. 6, 1885.

Three-quarter-length figure, seated, facing right front; grey eyes, very dark brown hair parted in center, worn high in back and with curls behind ears; black dress, severe off-shoulder neckline and with large brass belt buckle, left arm and elongated hand on edge of sofa upholstered in scarlet; dark grey column at left, dark blue sky almost covered with dark grey clouds in right background.

Collections: Mrs. Samuel Bailie, the subject; Mrs. Alexander Claxton (Maria Bailie), daughter of the subject; Mrs. Frank Williamson (Mary Colesbury), her niece; Miss Julia Williamson, her daughter. The portrait hangs at the home of C. Colket Wilson, Jr., brother-in-law of the owner, Paoli.

Miss Julia Williamson, Philadelphia.

25 Baker, Rev. John C.

1833 · Canvas

John Christopher Baker, born May 7, 1792, in Philadelphia, died Apr. 21, 1859, buried at Woodward Hill Cemetery, Lancaster, was the son of Samuel R. and Elizabeth Baker. After studying theology with the Rev. Lochman in Lebanon, he was licensed in 1811 by the Synod of Pennsylvania and became assistant minister of a German congregation in Philadelphia. The following year he became pastor of a Germantown church and built a new church there in 1818. In January, 1828, he went to Lancaster and became pastor of the Evangelical Lutheran Church of the Holy Trinity, which post he held through 1852, when he resigned to take charge of St. Luke's Evangelical Lutheran Church, Philadelphia. He was awarded the Doctor of Divinity degree by Lafayette College in 1837.

William H. Miller, Index to Letters: "1833, Sept. 22 . . . painting a portrait of Mr. Baker on aid of Sunday School."

It was during Dr. Baker's pastorate that Eichholtz became an elder of Trinity Lutheran Church. Miller's Index: "1835, May 4, J. E. elected an elder in Mr. Baker's church."

Unlocated.

26 Baldwin, Mr.

1814

Ledger: "1814, Jan. 27, Mr. Baldwin (Pittsburg) Dr. / To 1 Portrait and box £ 7 17 6."

The "Mr. Baldwin" of this ledger entry was in all probability Henry Baldwin, born at New Haven, Conn., Jan. 14, 1780, died in Philadelphia Apr. 21, 1844, who was the son of Michael and Theodora Wolcott Baldwin. He was graduated from Yale in 1797, studied law with Alexander J. Dallas in Philadelphia, and settled in Pittsburgh. His first wife was Mary Norton, by whom he had a son, Henry Baldwin, Jr. His second wife, whom he married in Lancaster in 1805, was Sarah (Sally) Ellicott, daughter of Maj. Andrew Ellicott and his wife Sarah Brown (236, 237). He was on Gov. Simon Snyder's Committee of Public Safety in 1812, was elected to Congress in 1816 and twice re-elected, and in 1830 was appointed Associate Justice of the Supreme Court by Andrew Jackson.

The ledger entry has been crossed out with three X's and is not marked paid. It cannot be determined if this is a means of indicating payment or if for some reason the commission was not fulfilled.

Unlocated.

27 Barclay, Anthony

1824 · Canvas

Hostetter: "1824 — Mar. 1, Anthony Barclay — Georgia, portrait—$30." Hensel: "Anthony Barclay (Georgia), 1824."

Unlocated.

*28 Barnes, Rev. Albert

1825-1830 · Canvas · 30 x 25

Albert Barnes, the son of Rufus and Anna Frisby Barnes, was born Dec. 1, 1798, at Rome, N. Y., and died Dec. 24, 1870, at Philadelphia. A graduate of Hamilton College in 1820 and of Princeton Theological Seminary in 1823, he was pastor of the Morristown, N. J., Presbyterian Church from 1824 to 1830. In 1824, he married Abby Ann Smith, by whom he had two sons and a daughter. After his call to the First Presbyterian Church, Philadelphia, in 1830, there was controversy over Barnes' orthodoxy, but he was installed. He figured prominently in the contentions immediately preceding the division between the Old and New Schools of American Presbyterianism in 1837. His denial of the doctrine of original sin in his sermons led in 1836-1837 to his suspension from the ministry by the Synod, but he was restored to his pastorate after vindication by the Synod under the New School Presbyterians. During the following decades, he was active in the causes of abolition, prohibition, and Sunday schools, and worked actively to achieve the reconciliation of the two factions of Presbyterians in 1869, two years after his retirement from active ministry. Among his important publications were eleven volumes of commentaries on the New Testament, *Notes: Explanatory and Practical* (1832-1852), *Scriptural Views of Slavery* (1846), *The Church and Slavery* (1857), *Life at Three-Score* (1859), and *Life at Three-Score and Ten* (1871). Barnes was a director of the Union Theological Seminary almost from its beginning.

Half-length seated figure, facing left, looking front; brown eyes, heavy eyebrows, thick brown wavy hair, face colorful; high white neckband, collar, shirt front and cuffs; black waistcoat and jacket with notched rolled collar, left hand with fingers between pages of large brown leather-bound book, tooled spine marked "Vol. I"; red chair back to right, reddish-brown vertical panel to left, background warm greys and browns.

Collections: Presbyterian Historical Society, Philadelphia.

Presbyterian Historical Society, Philadelphia.

29 Barrington, Mrs. Charles

1841 · Canvas · 30 x 25

Signed on back, l. r.: "Eichholtz 1841."

Martha Mackelduff, born Sept. 15, 1776, was the daughter of Samuel Mackelduff and his wife Ann Hunter. She married Charles Barrington Mar. 15, 1792, at St. Paul's Church, Philadelphia.

Miller, William H., Index to Letters, June 22, 1841.

Half-length figure, seated, facing left, head almost front; dark eyes, dark hair parted in middle and worn high in back, mostly covered by sheer white cap of plain design with ruffles framing sides of face, bow under chin with long bands of sheer white; voluminous dark outergarment, white kerchief around neck beneath it; suggestion of drapery at upper right, of landscape and sky below and at left of figure.

The subject of this portrait is probably the Mrs. Barrington mentioned in notes from a letter of Jacob Eichholtz to his son-in-law Robert Lindsay of Philadelphia, dated June 22, 1841, in which the artist requested Lindsay to order a "frame from Clarke similar to one he made lately for Mrs. Barrington

cost $7.00." The biographical data concerning the subject comes from a label on the stretcher of the portrait, Frick Art Reference Library notes.

Exhibitions: Exhibition of Portraits, National Society of Colonial Dames of Pennsylvania, the Pennsylvania Academy of the Fine Arts, Philadelphia, Dec. 11, 1958—Jan. 11, 1959 (5), lent by Mrs. Robert F. Beard.

Collections: Mrs. Robert F. Beard.

Mrs. Robert F. Beard, Gladwyne, Pa.

*30 Barry, Mrs. Lavallan

c. 1820 · Canvas · 29 x 24 *Illus. p. 319*

Jemina Gorsuch, born in 1769, died Aug. 31, 1830, was a daughter of David Gorsuch, 1734-1784, of Baltimore Co., Md., and his wife Elizabeth Hanson, born 1741. Her first husband, whom she married in 1789, was James Stansbury. Her second husband, Lavallan Barry, Jr., 1769-1822, whom she married in 1795, was a cashier of the Bank of Baltimore, and a brother of Standish Barry, 1763-1844, noted Baltimore silversmith. Jemina Gorsuch was a sister of Mrs. Charles Jessop (Mary Gorsuch), 1767-1832, of "Vauxhall," Baltimore Co., Md. She is buried at "Vauxhall."

Three-quarter figure seated facing left front, left hand on lap; brown hair and eyes, rosy cheeks, sheer dotted net cap with narrow pleated ruffles around face, tied under chin; long embroidered white shawl collar hanging over lap, dark brown dress with long sleeves; bright red curtain in background with medium brown area to left, red chair back with upholstery nails to left of figure.

There was a great intimacy between the artist Sarah M. Peale and the subject's daughter, Mrs. William Jessop (Cecelia Barry, 405). This portrait was formerly listed as an early Sarah Peale according to Dr. J. Hall Pleasants and the Frick Art Reference Library. At one time it hung at "Vauxhall," the home of the Jessop-Gorsuch-Barry family.

A son of Jacob Eichholtz was probably named for the subject's husband. The child was known as Lavallyn [*sic*] Barry Eichholtz, born 1835. See 214 for discussion of spelling of the name. A niece of Jacob Eichholtz, Maria Leman of Lancaster, married a Thomas Barry of Baltimore in 1817, probably of this family who must have been friends of Eichholtz.

Collections: Frank Sands of Baltimore, great-grandson of the subject and grandson of the subject's daughter, Mrs. William Jessop; Mrs. Frederick Crebbin, III, his daughter.

Mrs. Frederick Crebbin, III, Atlantic, Va.

31 Barton, Dr. John Rhea

1842 · Canvas

John Rhea Barton, born in April, 1794, in Lancaster, died Jan. 1, 1871, at Philadelphia, was the son of Judge William Barton and his wife Elizabeth Rhea, and was a younger brother of Dr. William P. C. Barton (32). He received his medical degree at the University of Pennsylvania Medical School in 1818, and from 1820 to 1823 acted as surgeon to the Philadelphia Hospital. From 1823, until his retirement in 1840, he served on the surgical staff of the Pennsylvania Hospital, where he pioneered in orthopedic procedures. His widow, Susan Ridgway Barton, established a chair in the practices of surgery at the Medical School of the University of Pennsylvania as a memorial to her husband.

Hostetter (out of chronological order, 111): "1811—Dr. J. Rhea Barton, Philadelphia, Pa.; [under] R. L. E. [ownership]—Dr. Rea [*sic*] Barton, Philada., portrait." Hensel: "Barton, Dr. J. Rhea, (Philadelphia)."

In the Hostetter listing, which is out of chronological order, the entries are obviously in error. In the Hostetter text, p. 107, the following story is told: "at his [Eichholtz's] death there was an unfinished portrait of Dr. Barton, a Philadelphian, and it remained in the possession of his son Robert, the head only was finished and the body not painted. It remained thus until one day, Mrs. Eichholtz read in the 'Philadelphia Public Ledger' that Mrs. Willing, of 522 Broad Street, had entertained a number of distinguished guests, and Mrs. Eichholtz said to her daughter, 'suppose you write to Mrs. Willing and ask her if she would like to have the portrait of her father?' The letter was written and a reply received stating Mrs. Willing already had four portraits of her father but if the Eichholtz one was good she would like to possess it and would Mr. Eichholtz express it for her inspection as she was not able to come to Lancaster. Mrs. Eichholtz conformed with this request and in a few days received a letter saying the portrait was received safely. Mrs. Willing was very much delighted, as the portrait was by far handsomer than any she had and returned a check for one hundred dollars, a price the artist never had asked . . ." If this account is correct, it must have

been Mrs. Robert Eichholtz whose suggestion was followed.

Collections: Jacob Eichholtz estate; Mrs. Edward Shippen Willing (Alice Barton), daughter of the subject, Philadelphia.

Unlocated.

*32 Barton, Dr. William P. C. (after Thomas Sully)

after 1809 · Canvas · *c.* 30 x 25

William Paul Crillon Barton, born in Philadelphia, Nov. 17, 1786, died Feb. 29, 1856, was the son of Judge William Barton and his wife Elizabeth Rhea and an older brother of Dr. John Rhea Barton (31). A graduate of the College of New Jersey (Princeton) in 1805, he followed contemporary fashion in adding Crillon to his baptismal name. In 1808 he received an M.A. degree from Princeton and was also graduated from the University of Pennsylvania Medical School. He was commissioned surgeon in the Navy in 1809. Later, he was professor of botany at the University of Pennsylvania, 1816-1828, and of materia medica at Jefferson, 1828-1830, succeeding his uncle Dr. Benjamin Smith Barton in the latter post. Dr. Barton was a voluminous writer, largely on medical and botanical subjects. In 1814 he married his cousin, Esther Rittenhouse Sergeant. They had fourteen children.

This undocumented portrait is a close copy of the Sully subject painted in 1809, showing Dr. Barton seated on a divan attired in naval uniform, blue coat and gold braid, head facing left, right arm on end of divan, right hand holding buff colored gloves.

Collections: Miss Elizabeth Sergeant Abbot, died 1969; bequest to James A. Waller.

James A. Waller, Philadelphia.

33 Bausman, William

1809 · Panel

Ledger: "1809, Aug. 1, William Bausman, Dr. / To painting an Image, £ 0 7 6."

This William Bausman "image" was probably a small panel and probably represented a son of William Bausman who came to Lancaster in 1754 from an adjoining township, purchasing lots on East King St., where he kept a tavern. The father was assistant burgess in 1760, chief burgess, 1774-1775, active in the management of affairs of the Committee of Observation and Correspondence, and master of the barracks in the time of the Revolution. His sons William and John succeeded to his large properties. William was Recorder of Deeds of Lancaster County from 1809 to 1818. Bausman descendants own other portraits today. See 550, 554, 568.

Unlocated.

34 Bayard, Andrew

1832 or before · Canvas

Andrew Bayard, born in Philadelphia in 1761, died there in 1832, was the son of Col. John Bubenheim Bayard (1738-1807), soldier of the Revolution and a leading Philadelphia merchant, and his first wife, Margaret Hodge. Andrew Bayard married Sarah Pettit, daughter of Col. Charles Pettit, member of the Continental Congress, and his wife Sarah Reed. Succeeding his father as a prominent Philadelphia merchant, in 1814 he became the first president of the Commercial Bank, served from 1819 to 1832 as president of the Philadelphia Saving Fund Society, and in 1805 was a founder of the Pennsylvania Academy of the Fine Arts.

Hensel, *Address:* "Bayard, Andrew"; Note VIII, 29, 30.

Bust, facing front left; grey hair worn long in back and with sideburns; high white collar, stock, and ruffle; dark coat with rolled collar and brass buttons, characteristic Eichholtz highlight on collar of copy; plain scumbled background.

The Eichholtz portrait of Andrew Bayard is known only from a copy made by Thomas Sully between Nov. 12, 1832, and Dec. 13, 1832. In Hensel's *Address,* etc., is reproduced a facsimile of a letter (E. Grant Eichholtz Papers) from Sully to Eichholtz, dated Nov. 4, 1832, requesting permission to make a copy of his portrait of Bayard, which he "preferred to one painted by Lawrence." See Biddle and Fielding, 95 (101); Pennsylvania Academy of the Fine Arts, *Memorial Exhibition of Portraits of Thomas Sully,* 1922, (19), illustrated. The Sully copy, made after Bayard's death, is in the collection of the Philadelphia Saving Fund Society.

Unlocated.

35 Beates, Rev. William

c. 1815 · Canvas · 29 x 24

William Beates, born in Philadelphia June 14, 1777, died in Lancaster Aug. 17, 1867, was the son of William Beates, a Philadelphia tobacconist. Apprenticed to his father's trade, he left that business in

1807 to study theology, was ordained in 1810, and entered the ministry at Warwick in Elizabeth Twp., Lancaster Co., that year. He also served at Schaefferstown (1810-1836), at Manheim (1828), Swamp Church in West Cocalico Twp. (1812), Myerstown (1811-1824), and Womelsdorf (1811-1824). He remained in his original pastorate for twenty-six years, riding from congregation to congregation with great saddlebags on either side of his horse. In 1836 he moved to Lancaster to become pastor of the German (Zion) Lutheran Church until 1853, and was Senior of the Ministerium from 1836 until his death. He married Anna Mary Hearbst.

Hensel: "Beates, Rev. W., The Misses Sprecher."

Half-length figure, seated, facing left front; brown hair brushed forward over right forehead, medium long sideburns, grey eyes; black coat with high collar, high white collar and neckband with ruffle; Bible with red label on spine held upright with index finger of right hand between pages and resting on red table top at lower left; red chair back at right, various shades of brown in plain background.

This portrait and its companion portrait (36) were identified in 1956 as the pair whose reproductions appear in Photograph Albums I and II. They were restored in Philadelphia in 1960 and were mounted on board.

Collections: Caroline Beates (Mrs. George) Sprecher, 1825-1883, daughter of the subject; her daughters, Emily and Anna Sprecher; their niece, Mrs. John P. Hollingsworth (Caroline E. Franklin), great-granddaughter of the subject and also of Judge and Mrs. Thomas Emlen Franklin (277, 278).

Mrs. John P. Hollingsworth, Radnor, Pa.

36 Beates, Mrs. William

c. 1815 · Canvas · 29 x 24

Anna Mary Hearbst, a native of Philadelphia, was married to the Rev. William Beates and was the mother of eleven children.

Hensel: "Beates, Mrs., The Misses Sprecher."

Half-length figure, seated, facing right front; dark hair parted in middle, grey-blue eyes; pleated, frilled white bonnet tied with bow and ribbon streamers under chin; black dress with high white collar edged in lace, white scarf with blue paisley trim over both lower arms; left hand supporting upright book with index finger between pages and resting on table at lower right, right hand holding spectacles; red chair back at left, red curtain draped in background with large tassel at right against dark background.

Collections: Caroline Beates (Mrs. George) Sprecher, 1825-1883, daughter of the subject; her daughters, Emily and Anna Sprecher; their niece, Mrs. John P. Hollingsworth (Caroline E. Franklin).

Mrs. John P. Hollingsworth, Radnor, Pa.

*37 Beatty, William Pitt, I

c. 1808 · Panel · 9 x 7 *Illus. p. 280*

William Pitt Beatty, I, born Mar. 3, 1766, in eastern Pennsylvania, died July 28, 1848, in Philadelphia, was a son of the Rev. Charles Clinton Beatty, 1712-1772, born in Ireland, the son of an English army officer. When Charles C. Beatty was sixteen years old, he came to America with his widowed mother and her brother Charles Clinton, and became a prominent Presbyterian minister, missionary, and author in Pennsylvania, and married Anne Reading, daughter of John Reading of New Jersey. William Pitt Beatty, I, their son, married Eleanor Polk, 1775-1845 (38), on Nov. 8, 1799. They had nine children. Beatty was a successful engineer and was interested in early railroad management. He settled in Columbia where he served as postmaster and justice of the peace, and in 1808 became secretary-treasurer of the Susquehanna River Improvement Company. From 1843 until his wife's death in 1845 he lived in Harrisburg, then in Philadelphia with his son George.

Profile of middle-aged man, facing left; light brown hair, possibly worn in a queue, blue eyes, short sideburns, protruding lower lip; dark brown coat, light waistcoat, white collar and neckband; brown background. Framed oval with decorated pebbled mat.

This panel and the companion one with rough surface and coarse brush strokes on collar, stock, tie and waistcoat, seem to be characteristic of the very early Eichholtz panels, and resemble the painting style of Jacob Leman (449) and his wife, sister of the artist (451), which may be of an earlier date.

Exhibitions: Eichholtz Exhibition, York, 1959 (10), lent by Mrs. Philip Bethel Boude, Baltimore, Md.

Collections: William Pitt Beatty, II, 1808-1847, son of the subject; his daughter, Mrs. Charles Henry Boude (Ellen Polk Beatty); her son, Philip Bethel Boude; his widow (Theodora Shaw) and daughter, Mrs. Boude and Miss Katherine Boude.

Miss Katherine Boude, Towson, Md.

*38 Beatty, Mrs. William Pitt, I

c. 1808 · Panel · 9 x 7 *Illus. p. 280*

Eleanor (Elena) Polk, born Dec. 23, 1775, died Sept. 21, 1845, was the daughter of John Polk and his wife Rebecca Gilbert of Bucks Co. She married William Pitt Beatty, I (37), on Nov. 8, 1799. They were the parents of nine children.

Profile, facing right; brown hair and eyes, sheer white cap with lace ruffle and pale green ribbons and bow in front; brown dress with white fichu; brown background. Framed oval with decorated pebbled mat.

Exhibitions: Eichholtz Exhibition, York, 1959 (11), lent by Mrs. Philip Bethel Boude, Baltimore, Md.

Collections: William Pitt Beatty, II, 1808-1847, son of the subject; his daughter, Mrs. Charles Henry Boude (Ellen Polk Beatty); her son, Philip Bethel Boude; his widow (Theodora Shaw) and daughter, Mrs. Boude and Miss Katherine Boude.

Miss Katherine Boude, Towson, Md.

*39 Beatty Family, Presumed Man of

c. 1810 · Panel · 9½ x 7½

Profile of adult young man, facing left; dark brown eyes, brown hair and long sideburns; dark brown coat, light waistcoat, white collar and neck cloth; brown background.

One of three Eichholtz panel portraits which have descended in the Beatty family, this subject may be one of the brothers of William Pitt Beatty (37), 1766-1848, to whom it bears a resemblance in style. This unframed panel has painted spandrels and hangs by a metal ring. The panel compares in likeness to the Coleman profiles.

Collections: William Pitt Beatty; his son, William Pitt Beatty, II; his daughter, Ellen Polk Beatty (Mrs. Charles Henry Boude); her son, Philip Bethel Boude; his widow and daughter, Mrs. Boude and Miss Katherine Boude.

Miss Katherine Boude, Towson, Md.

40, 41, 42 Benner and Rine

1834 · Canvas

Hostetter: "1834, July 1—Benner & Rine, 3 portraits—$65."

Unlocated.

43 Bennett, Mrs.

1809

Ledger: "1809, May 1, Mrs. Bennett, Dr. / To 1 profile, £ 0 18 9."

This is the earliest documented portrait recorded by Eichholtz in his Ledger or Day Book. Judging from the price it was a small painting, possibly on panel. Other portraits, not documented, have been dated earlier.

Unlocated.

*44 Bethel, Miss Anne

c. 1820 · Panel · 9 x 7

Anne Bethel, born Sept. 7, 1766, at Columbia, died there Jan. 15, 1823, was one of six daughters of Samuel Bethel, II, who died in 1775, and his wife Susanna Taylor, who died in 1797. The Bethel family were early settlers in Lancaster Co.

Hostetter: "1820, Dec. 10—Mrs. Bethel, 2 profiles —$10." Hensel: "Bethel, Mrs., 2 profile portraits, 1820"; Supplement only: "Bethel, Sam'l, 2 profile portraits, 1820."

Three-quarter-length profile figure, standing, facing left, hands not shown; sheer lace cap with blue-grey ribbon under chin; long-sleeved dark dress, high waist, white yoke collar; plain background in browns. Spandrels covered by gilt pebbled mat with oval opening.

It is not known to which of the three existing profiles the Hostetter reference applies. This portrait and the one of Miss Susanna Bethel (46) were both exhibited in Lancaster in 1912 as the work of Luigi Persico, an Italian artist working in America who was primarily a sculptor. The portrait of their brother, Samuel Bethel, III (45), was attributed to Eichholtz in the same exhibition. No such profile portraits are known to be by Persico. On the basis of their similarity in style and technique to many other panels known to be by Eichholtz and the fact that Eichholtz is known to have painted on rough panels long after his early period, both this portrait and the one of Miss Susanna Bethel (46) are attributed to Eichholtz. On the back of the panel, in faded ink, and signed "J. H. Mifflin 1856," is an inscription which identifies the subject and gives the mistaken attribution to Persico. John Houston Mifflin, 1807-1888, who wrote the inscription, was a portrait and miniature painter and father of the artist and poet Lloyd Mifflin, 1846-1921. The elder Mifflin was

perhaps even in 1856 perpetuating a family tradition in attributing the portrait to Persico. He was related to the aged listed owner, Mrs. Heistand, who was living in 1956. She was a descendant of John Wright, the pioneer of Columbia, as well as a collateral descendant of the subject.

Exhibitions: Lancaster Exhibition, 1912 (20), attributed to Luigi Persico, owned by Mrs. Henry S. Heistand, Marietta, Pa.

Collections: Mrs. Henry S. Heistand, great-great-great-grandniece of the subject (1956).

Unlocated.

*45 Bethel, Samuel, III

c. 1810 · Canvas · 29 x 24

Samuel Bethel, III, born in Columbia in 1771, died there July 21, 1815, was the son of Samuel Bethel, II, died 1775, and his wife Susanna Taylor, died 1797, and the grandson of Samuel Bethel, Sr., died 1740, and his wife Sarah Blunston, daughter of John Blunston. He studied law in Philadelphia, was admitted in 1795 to the bar in Lancaster and settled in Columbia on the large estate inherited from the Blunston family. He was elected to the legislature in 1808 and 1809. On June 22, 1803, he married Sarah Hand, 1775-1850, a daughter of General Edward Hand, 1744-1805 (328), and his wife Katherine Ewing, 1752-1805, at "Rockford," Lancaster. Dying childless, Samuel Bethel, III, left his estate to his nephew and foster son, Samuel Bethel Heise.

Hostetter: "1820, Dec. 10—Mrs. Bethel, 2 profiles —$10." Hensel, Supplement: "Bethel, Sam'l., 2 profile portraits, 1820."

Half-length figure of young man in profile, seated facing right; blond hair brushed back and in queue tied with ribbon; dark jacket with deep lapels and rolled collar, light waistcoat with high neck, high white stock collar and bow tie; chair back at left with nails across top; plain background, lighter at left.

Judging from the youthful appearance of the subject, who would have been thirty-nine in 1810, it would seem that instead of being an original portrait from life by Eichholtz, this is probably a copy of an unlocated original of earlier date. This canvas was exhibited in the 1912 Lancaster exhibition as by Eichholtz with the panel portraits of the subject's two sisters, then attributed to Persico (44, 46). The Hostetter and Hensel references may refer to the panel portraits, as dated. Eichholtz is known to have painted panel portraits long after the 1810 period. The portrait was stored in the home of the absent listed owner in 1956, and is known only from a reproduction of an old photograph seen at the residence of Mrs. Henry S. Heistand in Marietta, Pa.

Exhibitions: Lancaster Exhibition, 1912 (21), owned by Samuel Bethel McCorkle, Columbia.

Collections: Samuel Bethel McCorkle, great-great-grandnephew of the subject (1912); Mrs. Bettina Case McMorris.

Mrs. Bettina Case McMorris, Marietta, Pa.

*46 Bethel, Miss Susanna

c. 1820 · Panel · 9 x 7

Susanna Bethel, born Oct. 17, 1768, in Columbia, died there Jan. 15, 1852, was one of six daughters of Samuel Bethel, II, died 1775, and his wife Susanna Taylor, died 1797.

Hostetter: "1820, Dec. 10—Mrs. Bethel, 2 profiles —$10." Hensel: "Bethel, Mrs., 2 profile portraits, 1820." Hensel, Supplement: "Bethel, Sam'l., 2 profile portraits, 1820."

Three-quarter-length profile figure, standing, facing left, hands not shown; sheer lace cap with ribbon under chin and bow tied near left ear; long-sleeved dark dress, high waist, white yoke collar and white bow under chin; plain background in browns. Spandrels covered by gilt pebbled mat with oval opening.

Like (44), this portrait was exhibited as the work of Luigi Persico. On the back of the panel, partly obscured by ink marks, is an inscription signed "J. H. Mifflin, Columbia, July 1856" which identifies the subject. See notes for 44.

Exhibitions: Lancaster Exhibition, 1912 (22), attributed to Luigi Persico, owned by Mrs. Henry S. Heistand, Marietta.

Collections: Mrs. Henry S. Heistand, great-great-great-grandniece of the subject (1956).

Unlocated.

47 Biddle, Charles

1811 · Canvas · 28½ x 23 *Ilus. p. 292*

Signed on back of original canvas: "Eichholtz / 1811."

Charles Biddle, born in Philadelphia Dec. 24, 1745, died there Apr. 4, 1821, was the fourth son of William Biddle, *c.* 1697-1756, and his wife Mary

Scull, 1709-1789. At the age of fourteen he was apprenticed to William Ball, a Philadelphia merchant. Three years later went to sea, and at the time of the Revolution was a merchant captain. During his service with the American armed forces, he met Hannah Shepard at Beaufort, N. C., and was married to her on Nov. 25, 1778. They were the parents of ten children, of whom two died in infancy. One of their sons was Nicholas Biddle (50). In 1780 Charles Biddle returned from Beaufort, settling in Reading, before further active duty in the Revolution. In 1784 he was elected a member of the Supreme Executive Council of Pennsylvania, and in 1785 became its vice-president. Benjamin Franklin was president, but was usually absent from sessions of the Council, leaving Biddle as the acting chief executive of Pennsylvania. From 1791 to 1809 he was Prothonotary of the Common Pleas Court in Philadelphia, and from 1810 served several terms in the state senate. He was one of the founders of the Pennsylvania Academy of the Fine Arts in 1805, an original member of the Society of the Cincinnati (1783) and its treasurer in 1811. From 1793 he served as a director of the Bank of Pennsylvania.

Half-length figure of seated elderly man, facing right front, right arm and hand on red leather-bound book with tooled spine; dark green eyes, wrinkled features, partly bald head with thin white hair over ears and worn long at back; black coat with high rolled collar, black waistcoat, white collar, stock, and flowing bow tie; book on table at lower left, red chair back with brass nails to left, plain dark background.

Recent conservation of this portrait in Philadelphia revealed the signature of Eichholtz on the back of the original canvas, dated 1811, the same year Eichholtz painted Nicholas Biddle (50, 51).

Exhibitions: Gallery of National Portraiture, Pennsylvania Academy of the Fine Arts, 1905 (74), "Charles Biddle, by Jacob Eicholtz [*sic*], owned by Hon. Craig Biddle."

Collections: Craig Biddle (1905); Charles Biddle, great-grandson of the subject; his son, Charles J. Biddle.

Charles J. Biddle, Andalusia, Pa.

48 Biddle, Commodore

1837, or before

The identity of this subject cannot be established with certainty. The portrait could have been one of James Biddle, U.S.N., 1783-1848. This seems probable since in the same year this portrait was exhibited Eichholtz painted the unlocated portrait of Nicholas Biddle (52), brother of this naval officer. Nothing is known of the subsequent history of the portrait by Eichholtz. In the Rutledge recording of Pennsylvania Academy of the Fine Arts exhibitions, the name Nicholas has been inserted by the compiler in brackets. It is possible, but unlikely, that Eichholtz painted a copy of a portrait of Commodore Nicholas Biddle, 1750-1778, hero of the Revolution and younger brother of Charles Biddle (47).

Exhibitions: Special Exhibition, Pennsylvania Academy of the Fine Arts, 1837 (200), "Portrait of Commodore Biddle, U. S. Navy, J. Eicholtz [*sic*]."

Unlocated.

*49 Biddle, Mrs. John

c. 1835 · Canvas · 30 x 25

Elizabeth Canby, died Apr. 26, 1832, in Philadelphia, was the daughter of Samuel Canby and his wife Frances Lea of Wilmington, Del., granddaughter of Oliver Canby the pioneer miller of Wilmington, and great-granddaughter of Thomas Canby, the eminent Friend of Bucks Co. She was married Sept. 15, 1796, to John Biddle, 1763-1815, apothecary and druggist, of Philadelphia, son of Owen Biddle, 1737-1799, and his wife Sarah Parke, 1742-1794. They were the parents of ten children.

Half-length figure, seated, facing left front; grey-blue eyes, grey hair showing under sheer white cap; white kerchief, creamy beige shawl, brown dress, all in plain Quaker taste; brown wooden chair back at right, brown background.

Until recent conservation of this portrait, the identity of the painter was not known to the owner, according to the Frick Art Reference Library, 1961. It is strongly characteristic of Eichholtz painting.

Collections: James G. Biddle, great-grandson of the subject; his daughter, Mrs. Thornton B. Penfield, Jr. (Ruth Biddle).

Mrs. Thornton B. Penfield, Jr., Yonkers, N. Y.

50 Biddle, Nicholas

1811 · Canvas, oval · *c.* 23 x 19 *Illus. p. 292*

Nicholas Biddle, of the fifth generation of the family which came to America in 1681, born Jan. 8, 1786, in Philadelphia, died at Andalusia Feb. 27, 1844, was the fourth son of Charles Biddle (47) and his wife Hannah Shepard who survived infancy. Enter-

ing the University of Pennsylvania in 1796, he had met the requirements for graduation when he was thirteen, but was not allowed a degree because of his youth. From 1799 to 1801 he did advanced work in classics and French at the College of New Jersey (Princeton) and graduated in 1801 at age fifteen as valedictorian of his class. The following two years he studied law under his older brother, William S. Biddle, and William Lewis. From 1804 to 1807 he was in Europe, acting first as secretary to General John Armstrong, Minister to France, where he attended the self-coronation of Napoleon at Notre Dame, and then, after travels on the continent, serving as secretary to the legation in London under Minister James Monroe. In 1808 he returned to Philadelphia to continue law studies with his brother, being admitted to the bar Dec. 11, 1809. In 1810-1811 he served in the Pennsylvania House of Representatives. From 1806 to 1813 he was a contributor, co-editor and editor (1813) of *The Port Folio,* which under the editorship of Joseph Dennie, 1768-1812, had been a highly successful and influential literary magazine with the usual number of anonymous and pseudonymous contributors. Many were members of the convivial Tuesday Club. Assisted by Paul Allen, Biddle edited the journals and notes of the Lewis and Clark expedition, published in 1814 as the *History of the Expedition of Captains Lewis and Clark.* From 1814 to 1818 he was a state senator, and in 1819-1821, under President Monroe, one of the five government directors of the second Bank of the United States and its president from 1822 to 1836, years which included the crucial Jacksonian period when the national charter was not renewed. In 1836 the institution became the Bank of the United States of Pennsylvania under a state charter. Biddle resigned his post in 1839 to live in retirement at his countryseat Andalusia, where he continued to write extensively on internal and economic affairs, and served as president of the board of Girard College. He was married Oct. 4, 1811, to Jane Margaret Craig, 1793-1856, the daughter of John Craig, *c.* 1757-1807, who built Andalusia, and his wife Margaret Murphy Craig. The Biddles were the parents of six children.

Ledger: "1811, Feb. 21—N. Biddle, Esqr.—Dr. / To portrait—7.10.0 / To frame for do & case —3.15 / £ 11.5."

Bust, facing right front, head to right; blue-grey eyes with distant look, soft and flowing reddish-brown hair, fair complexion, pink cheeks; white neckband, part of small tie covered by turned-down black collar, black jacket buttoned to neck, one button showing; plain background in shades of brown.

The oval frame, not original, and the largeness of the figure indicate that the damaged canvas was cut down at a late period from a larger rectangle, probably by "Newman Galleries, Chestnut St., Phila.", as evidenced by a label on a paper back. As with portraits in other families, this one shows evidence of holes having been repaired and possible overpainting. While Nicholas Biddle was with the legislature at Lancaster in February, 1811, Eichholtz painted his first portrait of this patron. It was seen at his mother's house by Jane Craig, his young fiancée, who heartily disliked the portrait. The second portrait (51) in the same collection, signed and dated, completed in March according to family correspondence, had a somewhat more favorable reception. That the earlier portrait survived has only recently been learned by the writer from Nicholas B. Wainwright.

Collections: Descended in the family to Mrs. John Tyson.

Mrs. John Tyson, Conshohocken, Pa.

51 Biddle, Nicholas

1811 · Canvas · 29 x 24 *Illus. p. 292*

Signed on back of original canvas: "Eichholtz / 1811."

Hensel: "Biddle, Nicholas, Mrs. James Biddle, 1811."

Half-length figure, seated, facing front, head slightly to left; hazel eyes, soft curly reddish-brown hair, fair complexion, deep pink cheeks; high white stock and small tie partly covered by black waistcoat buttoned to neck, black jacket with rolled collar and lapels, right arm and hand on chair arm, left hand not shown; background composed mostly of a red curtain in elaborate folds with light red highlights and rough brush marks, a darker reddish-brown area below and beyond curtain to left. The portrait has recently undergone conservation and when a former lining was removed the recorded signature was found.

In the autobiography of Eichholtz, published by Dunlap in 1834 (II, 229), he wrote: "Previous to visiting Boston, I had painted a portrait of Mr. Nicholas Biddle, President of the United States Bank, and as it required, in visiting Stuart, that I

should have a specimen of skill with me, in order to know whether I was an imposter or not, Mr. Biddle very politely offered me the picture I had painted for him and which was well received by the great artist." *The Port Folio,* V (1811), 340-342, contains a letter addressed "Mr. Editor" and signed "Russel," introducing Jacob Eichold [*sic*] to Philadelphia and Philadelphians, which concludes: "A visit will soon be made to Philadelphia and some specimens of his powers placed at the Academy. So that it rests upon its inhabitants, whether they will, by their patronage and approbation, confirm his predilection for an art that has done our country so much honour, or by their neglect drive him again to an ignoble and obscure profession." The name used as a signature to the letter was possibly a pseudonym assumed by Nicholas Biddle, later editor of the magazine. See 50, 52.

Collections: Mrs. James S. Biddle; the Misses Jane Craig Biddle and Meta Craig Biddle, granddaughters of the subject; Mrs. Wyndham R. Mayo, great-granddaughter of the subject and niece of the Misses Biddle; Mrs. Mayo's daughter, Mrs. John Tyson (Elise Biddle Robinson).

Mrs. John Tyson, Conshohocken, Pa.

52 Biddle, Nicholas

1837 · Canvas *Illus. p. 356*

William H. Miller, Index to Letters: "1837, June 13—NICK BIDDLE's portrait. Old Nick now in the zenith of his glory. Gives directions to Mr. Sartain about engraving of the Biddle portrait . . . Aug. 4—Looking daily for a proof of Biddle picture . . . Aug. 13—Expecting proofs of Biddle's portrait from Sartain . . . Sept. 5—Long criticism of Sartain's engraving of his (J. E.'s) Biddle portrait. Has received first proofs . . . Sept. 10—Sartain made corrections as suggested and J. E. is pleased with result. Sell prints to the trade for $1, and $1.25 single copy. If we don't each realize $300 cash I shall call it an abortion."

Three-quarter-length figure, seated, facing left front, hands resting on table at left, left hand placed over documents, right hand holding an opened letter or paper; hair dark and long, curling at ends and covering ears; high white collar, black neckband and tie, white shirt front, dark silk waistcoat and jacket with rolled collar, long chain from neck across waistcoat possibly holding spectacles; table cover at left with flower and leaf pattern, chair arm and back to right; draped curtain with tassel above head to right, in left background the Doric façade of the second Bank of the United States.

The history and fate of the 1837 portrait from which John Sartain made his engraving are unknown. This is probably the portrait shown at the Artists' Fund Society exhibition at the Pennsylvania Academy of the Fine Arts in 1838. The story of the execution of the engraving, on the contrary, is well documented. The Eichholtz portrayal of Biddle was more forthright than the earlier (1826) portrait by Sully engraved by Samuel Cousins of London in 1835, in which both pose and costume are Byronic. The plate engraved by Sartain has survived and is owned by Nicholas B. Wainwright. On Apr. 16, 1852, Robert Lindsay of Philadelphia, son-in-law of Eichholtz, wrote a letter to Craig Biddle, youngest son of Nicholas Biddle, offering to send Craig Biddle the plate of the engraving, which was in his possession, with twenty-eight prints of the engraving. The offer was accepted. The engraving bears beneath the portrait itself the large signature "N. Biddle"; below it in cursive script: "President of the Bank of the United States"; directly below the portrait, left: "Painted by J. Eichholtz 1837," and right: "Engraved by J. Sartain Sansom St. Phila"; at lower right corner of plate: "Printed by J. Sansom." The engraving has been reproduced as an illustration in several publications about Biddle or Eichholtz, including Hensel's *Address,* his "Revised Catalog," 1912, and the Goodspeed edition of Dunlap's *History,* 1918. The Department of Prints and Drawings of the British Museum has no engraving of the Eichholtz portrait, although it was reported by Edward Biddle (Philadelphia *Evening Bulletin,* Jan. 18, 1913) to have been engraved by H. Dowe and published by Charles Tilt, Fleet St., London.

Descendants of the family have been unsuccessful in attempts to trace the portrait in recent years. According to a letter of Mar. 31, 1838 (Biddle to Samuel Jaudon, Biddle Letter Book, Library of Congress) the painting was far from successful in the eyes of the subject, who claimed to have been traduced by his friend Eichholtz. He evidently preferred Sully's romantic portrait, which has survived.

Exhibitions: Artist's Fund Society of Philadelphia, Fourth Annual, 1838 (92), "Portrait of Nicholas Biddle, Esq. for sale, J. Eicholtz [*sic*]."

Unlocated.

53 Birch, Mr.

Hensel, Supplement, 13: "Mr. Birch, of Pottsville, accompanied a commission for his own portrait with one of his deceased wife." Hensel, *Pennsylvania Magazine,* 57.

Unlocated.

54 Birch, Mrs. (posthumous)

Hensel, Supplement, 13: "Mr. Birch, of Pottsville, accompanied a commission for his own portrait with one of his deceased wife."

Unlocated.

*55 Blair, Mrs. Thomas

1837 · Canvas · 35½ x 27½ *Illus. p. 358*

Florinda Cust was probably born in Greensburg in 1800. The eldest of two daughters of John Cust, 1767-1823, of Greensburg and his wife Mary Jack, 1776-1847, she was married by Bishop William White (869) to Thomas Blair, 1797-1837, and lived in Kittanning until after her husband's death, when she went to Pittsburgh with her widowed mother and where she died on Sept. 3, 1878. She and her two sons John Cust Blair and Thomas S. Blair made their home with her sister Margaret (Maggie Cust), who married John Hopson Shoenberger, an ironmaster of Pittsburgh. She died at Linden Hill, the Shoenberger residence, and is buried in Allegheny Cemetery, where the residence still stands on former Shoenberger property. There is a window in Trinity Cathedral (Episcopal), Pittsburgh, in memory of Mrs. Mary Cust, mother of Mrs. Blair, which is part of a Shoenberger-Blair memorial.

Miller, William H., Index to Letters: "July 20, 1834, asked to go to Pittsburg to paint 5 heads in Doctor Schoenberger's family . . ." Hostetter: "1836, Dec. 7—John H. Shoenberger, 4 portraits—$200.

Three-quarter figure seated facing right, hands folded in lap holding a glove; brown hair, parted in center, pinned high in back with curls at side, brown eyes, fair complexion; black silk dress with off-shoulder low neck, full sleeves, a fur over shoulders; red chair back showing to left, column in left background, landscape in distance with mountains and a lake and a setting sun near horizon.

This portrait and the one of the subject's mother, Mrs. John Cust, and the portrait of Bishop William White were all in the same collection until the death of George D. Blair, Jr. See 145, 869.

Collections: Mrs. John Cust (Mary Jack); her daughter, Mrs. Thomas Blair (Florinda Cust); Thomas S. Blair; George D. Blair, Sr.; George D. Blair, Jr., deceased; Mrs. George D. Blair, Jr.

Mrs. George D. Blair, Jr., New Castle, Pa.

56, 57 Boggs, Andrew

1816 · Canvas

Andrew Boggs, oldest son of Capt. Alexander Boggs, 1755-1839, and his wife Ann, 1760-1847, of Marietta, was a merchant in his native town. He married Eliza Cook (137) on June 22, 1810. In 1814 he was named a commissioner of the Lancaster Trading Company (later the Lancaster Bank), and the next year purchased a three-story brick hotel on the south side of West King Street, between Penn Square and Prince Street.

Ledger: "1816, Aug. 18—Andrew Boggs, Dr. / To 2 portraits 22 10 0 / frames to do. (rich) 11 5 — / £ 33 15 0."

It is possible, despite the family tradition concerning the portrait of Eliza Cook, that the ledger entry was for a pair of portraits of Mr. and Mrs. Andrew Boggs. The costume of Eliza Cook is similar to that of Jane Howell Evans (253) signed and dated 1816.

Unlocated.

58 Bomberger, George H.

1821 · Canvas · 28½ x 23

George H. Bomberger, born Dec. 13, 1794, died Apr. 22, 1863, married (1) Mary Hoffmeier, 1796-1849 (59), and (2) Henrietta Dickert Steinman, 1813-1886. He was a soldier in the War of 1812, marching to the defense of Baltimore in 1814. In 1822 he was appointed Deputy Marshall of the Eastern District of Pennsylvania and in 1823 Clerk of the Orphans' Court in Lancaster. For many years he was a leading conveyancer and scrivener in Lancaster Co. A son of his first marriage, John Henry Augustus Bomberger, 1817-1890, was an important clergyman of the German Reformed Church.

Hensel: "Bomberger, Geo. H., Mrs. Schaeffer, 1821."

Half-length figure, seated, facing left front; light brown eyes, bald except for straight dark brown hair at sides and worn long in back; black coat and waistcoat, white stock and small bow tie; fingers of right hand shown, placed over inner left elbow; red chair back at right, plain greenish background.

The owner, Mrs. Schaeffer, listed by Hensel, is not known to the present owner.

Collections: Mrs. George Henry Reed (Anna Grace Roth); her granddaughter, Mrs. Harry R. Lawrence. The portrait and its companion hang at the home of her parents, Mr. and Mrs. Norman E. Reed, Lancaster.

Mrs. Harry R. Lawrence, Lancaster.

59 Bomberger, Mrs. George H.

1821 · Canvas · 28½ x 23½

Mary Hoffmeier, born Mar. 15, 1796, died Apr. 8, 1849, was the daughter of the Rev. John Hoffmeier, pastor of the First Reformed Church in Lancaster for more than thirty years. She was the first wife of George H. Bomberger (58).

Hostetter: "1821, Jan. 11—George H. Bomberger, portrait of his wife—$30." Hensel: "Bomberger, Mrs."

Half-length figure, seated, facing right front; light brown hair, dark brown eyes, pink cheeks, prominent nose, sheer white cap with white ribbon trimming and bow above forehead; long-sleeved black dress with white kerchief around neck and brown shawl with red paisley border worn loosely around shoulders, left hand with ring on index finger placed over right in lower right corner; red upholstery of chair back at lower left, plain background of dark brown.

Though the subject of this portrait was formerly thought to be Henrietta D. Steinman, the second wife of George H. Bomberger, the age of the subject and the costume relate it to the Ledger entry of 1821 for a portrait of the first wife, Mary Hoffmeier.

Collections: Mrs. George Henry Reed (Anna Grace Roth); her granddaughter, Mrs. Harry R. Lawrence. The portrait and its companion hang at the home of her parents, Mr. and Mrs. Norman E. Reed, Lancaster.

Mrs. Harry R. Lawrence, Lancaster.

60 Bomberger, John

c. 1838 · Canvas · *c.* 30 x 25

John Bomberger was born Apr. 3, 1797, and died Sept. 10, 1862.

Hostetter: "1821, Jan. 17—John Bomberger, 2 portraits—$60." Hensel: "Bomberger, John, J. B. Roth, 1821."

Half-length figure facing slightly right, head front; wavy dark brown hair worn long, short curly beard, brown eyes; black coat with high rolled collar and deep notches in lapels, black satin waistcoat and stock, white collar and shirt, stud set with a ruby; brownish-green background, rosy sunset glow and green landscape foliage at lower right.

Except with provenance, as in this case, portraits of John Bomberger cannot be identified; more than one man of this name figures in Lancaster Co. history during the first half of the nineteenth century. Although both Hostetter and Hensel references are to a pair of portraits painted in 1821, and Hensel further indicates the J. B. Roth ownership applicable to this portrait and its companion, they are of much later date. Costume and the painting style suggest a date about 1838. There are labeled photographs of these portraits in Album I, and of Mrs. Bomberger in Album II, made in 1912.

Collections: John Bomberger Roth, cousin of the subject (1912); his son, John B. Roth, Jr.; his widow, Mrs. John B. Roth, Jr.

Mrs. John B. Roth, Jr., Lancaster.

61, 62 Bomberger, John

1821 · Canvas

Hostetter: "1821, Jan. 17—John Bomberger, 2 portraits—$60."

It is possible that this reference is to John Bomberger (60) at an earlier age or to another John Bomberger. John Bomberger, possibly the father of 60, was elected county commissioner in 1811 and was otherwise active in Lancaster civic affairs.

Unlocated.

63 Bomberger, Mrs. John

c. 1838 · Canvas · *c.* 30 x 25

Eliza Mayer, born Jan. 1, 1804, died Aug. 8, 1884, married John Bomberger (60).

Hostetter: "1821, Jan. 17—John Bomberger 2 portraits—$60." Hensel: "Bomberger, Mrs. John, J. B. Roth, 1821."

Half-length figure, seated, facing left front; straight brown hair parted in middle, blue-grey eyes; white lace cap worn back on head, trimmed with white satin ribbons above ears and over shoulders, pendant earring; pleated black bodice with large puffed sleeves, white lace collar fastened with black and gold brooch, pale blue damask scarf with silk fringe over right shoulder and held by right hand resting on olive-green table in left foreground; dull

greenish-blue cloud in background, rich peacock blue sky near olive-green column at right, olive green at upper left, below it brown foliage and rosy sunset sky.

Collections: John Bomberger Roth (1912); John B. Roth, Jr.; his widow, Mrs. John B. Roth, Jr.

Mrs. John B. Roth, Jr., Lancaster.

64 Bowman, Bishop Samuel

1842 · Canvas · 26 x 22 *Illus. p. 363*

Signed l. r.: "J. E./1842."

Samuel Bowman, born at Wilkes-Barre, May 21, 1800, died near Freeport, Aug. 3, 1861, was the fourth son of Capt. Samuel Bowman, originally of Lexington, Mass., an officer in the Revolution. The son studied at the Academy in Wilkes-Barre and started to read law in Philadelphia before turning to the ministry as his vocation. He was ordained deacon by Bishop William White at Christ Church, Philadelphia, Aug. 25, 1823, and served at Pequea and Leacock, two country churches in Lancaster Co. He was ordained priest Dec. 19, 1824, and in 1825 was rector of Trinity Church, Easton, but soon returned to Lancaster Co. From 1827 he was at St. James' Church, Lancaster, for three years as associate of the Rev. Joseph Clarkson, and then as rector until the time of his death. He was consecrated bishop Aug. 25, 1858, at Christ Church, Philadelphia. His first marriage was to Susan Sitgreaves, daughter of Samuel Sitgreaves, an Easton lawyer. In 1836 he married Harriet R. Clarkson (1797-1852), daughter of the Rev. Joseph Clarkson. There were three children by the first marriage. He was buried in St. James' Churchyard, Aug. 6, 1861.

Hostetter (out of chronological order, 111): "1811—Rev. Samuel Bowman." Hensel: "Bowman, Rev. (Bishop) Samuel."

Almost half-length figure, facing left, head front; dark brown hair, grey eyes; black vestments, white bands and collar; dull olive-green background, column of same color at left.

In the Hostetter listing, where this item is out of chronological order, the date is obviously incorrect.

Exhibitions: The Artists' Fund Society, Pennsylvania Academy of the Fine Arts, 1842 (137); Lancaster Exhibition, 1912 (26), lent by St. James' Parish.

Collections: St. James' Church, Lancaster, portrait now hanging in the rectory.

St. James' Church, Lancaster.

**65 Boyd, Mary Ann

c. 1835 · Canvas · 30 x 25

Mary Ann Boyd was born at Spring Grove, Lancaster Co., in 1808 and died unmarried in 1883.

Half-length figure, seated, facing front, head turned to right; blue eyes, light brown hair parted in center with side curls; off-shoulder black dress with large full sleeves, scarlet shawl over right arm; scarlet-upholstered sofa, plain background.

This portrait has descended in the family with the Eichholtz portrait of Cyrus Jacobs (395), whose son, Samuel O. Jacobs, married Clarissa Sidney Boyd, sister of the subject. Other portraits in the family connection painted by Eichholtz include Eliza Jacobs (396, 397), and Hanson Bentley Jacobs (398).

Collections: William Jacobs; Potter family, New York; Mrs. Edwin Tatham (Sarah Potter); her niece, Mrs. Richard A. Douglas, a great-grandniece of the subject.

Mrs. Richard A. Douglas, Loudonville, N. Y.

66 Brenner, Christopher

1834 · Canvas · 30 x 24½

Christopher Brenner, 1797-1848, was "a prominent citizen of Lancaster, and ancestor of many local families." Lancaster Exhibition catalogue, 8.

Hensel: "Brenner, John [*sic*], owner Miss Julia Brenner."

"Sitting, facing left."

Several references are made to Christopher Brenner at the end of the nineteenth and in the first half of the twentieth century in Lancaster records. One of this name died in 1814, making it probable that the portrait subject was the Christopher Brenner who in 1828 kept a hostelry known as the Western Hotel at the sign of The Wagon on the corner of West Orange and Water Streets.

Exhibitions: Lancaster Exhibition, 1912 (26a), lent by Miss Julia M. Brenner, dated 1834.

Collections: Miss Julia M. Brenner (1912), daughter of the subject.

Unlocated.

67 Brenner, Mrs. Christopher

1834 · Canvas · 30 x 24½

The subject was born in 1802, died in 1846.

Hensel: "Brenner, Mrs. John [*sic*], owner Miss Julia Brenner."

"Sitting, facing right."

Exhibitions: Lancaster Exhibition, 1912 (26b), lent by Miss Julia M. Brenner, dated 1834.

Collections: Miss Julia M. Brenner, daughter of the subject.

Unlocated.

68 Brenner, Sally Dorneck

c. 1820 · Canvas

Sally Dorneck, daughter of Mrs. Elizabeth Wilson Dorneck (166), married Henry Brenner of Lancaster, son of Christopher Brenner.

Three-quarter-length figure, seated, facing left front, head turned to right; hair in curls or braids around top of head, long curls over shoulder and at side of forehead; long-sleeved light-colored dress, low neckline; scroll arm of chair to right, plain background.

Brandenburg, 102. The portrait of the subject's mother, Mrs. Dorneck, was probably painted at the same period as this portrait. Mr. Richard Salmon, owner of the portrait of Mrs. Dorneck, has a photograph of the portrait of Sally on the back of which is written: "Sally Dorneck Brenner / daughter of Elizabeth D. / sister of Eliza Bressler / Painting by Eicholtz [*sic*] / owned by Edm. Brenner / Phila. / Edm. Brenner son of Joseph Brenner 1925." The photographer was John Nice of Williamsport. Col. Edmund Brenner, died 1899, of Clinton Co. was a nephew of the Hon. George Bressler, II, of Mill Hall, whose father was the subject's brother-in-law. Miss Sarah E. Gearhart, Mr. Salmon's aunt, stated in a memorandum dated July 23, 1955, that the portrait of Sally Brenner was then owned by the grandson of Edmund Brenner, a Frederick Brenner of Philadelphia; another report gave the owner's address as Highland Park, Delaware Co. The portrait itself has not been found, the description being based on the photograph mentioned above.

Unlocated.

*69 Brenner Family, Presumed Man of

1815-1820 · Canvas · 29 x 24¼

Almost half-length figure, facing slightly right front, head turned slightly left; hair parted left, with strands brushed forward on forehead and over left ear, long sideburns; white collar and stock, light waistcoat, dark jacket with double row of metal buttons; plain light background.

It is possible that the subject is John Gundaker Brenner, great-grandfather of the present owner, since the portrait descended to his granddaughter, Ella Louisa Brenner Brenneman, daughter of Christian Herr Brenner. Although portraits of Mr. and Mrs. John Brenner are listed in Hensel, it is thought that because of the date given to these portraits and the ownership they are the ones which were exhibited in Lancaster in 1912 as Mr. and Mrs. Christopher Brenner (66, 67). Family tradition has it that John and Christopher were brothers. This and the companion portrait were supposedly restored in Philadelphia *c.* 1937 for Mrs. Henry C. Snowden, after having been purchased in Lancaster. Photographs received from Scotland in 1958 are descriptively marked.

Collections: Ella Louisa Brenner, died 1928 (married first in Florence, Italy, to Baron Leon Von Osko, died 1908; second to Henry Kendig Brenneman, died 1934), granddaughter of the subject; Mrs. Laura C. Burks, her niece; bought at auction (1937) by Mrs. Henry C. Snowden (Elizabeth Brenner) of Media, cousin of Mrs. Brenneman; Mrs. Richard R. Murray (Marjorie Snowden), her daughter.

Mrs. Richard R. Murray, Glasgow, Scotland.

*70 Brenner Family, Presumed Woman of

1815-1820 · Canvas · 29 x 24¼

Half-length seated figure, facing left, head slightly to front; dotted net cap with ruffles around face and small bow at left ear; long-sleeved dark dress with surplice white collar extending below the waist in front; left hand holding a book on lap, chair back to right, background plain. Subject wears a necklace.

No color notes were supplied for the photographs made in Scotland of this and its companion portrait. Photographs are marked in several areas indicating various flaws on the canvases. It is possible that the subject is Mrs. John Gundaker Brenner, great-grandmother of the present owner. See 69. This pair of portraits has remained together.

Mrs. Richard R. Murray, Glasgow, Scotland.

71 Bressler, George

1811 · Canvas

George Bressler, 1788-1864, of Clinton Co. was one of several children of George Bressler, 1738-1806,

and his wife Veronica Herr, and a grandson of Johannes Testanus Pressler (Bressler) and his first wife Niedra Hochstadt of Mertzheim, Germany. He married Eliza Dorneck, daughter of Elizabeth Wilson Dorneck (see 166) and her husband Henry Dorneck, and had seven children, among them a son George, 1818-1901, and a grandson John Edward Bressler, 1846-1925.

Ledger: "1811, Jan. 21—George Bressler to 1 portrait and frame £ 8 1 3d"; Salisbury, illus. 42; Brandenburg, 102.

Half length, seated, facing left, white stock and shirt ruffle, left arm on a chair back with hand gloved.

The portrait descended in the family of the subject's wife, Eliza Dorneck, to Miss Sarah Gearhart of Lock Haven, a great-granddaughter of Eliza Dorneck Bressler. Miss Gearhart gave the portrait to John Edward Bressler, 1846-1925, of Renovo, a great-grandson of the subject. It was believed to have been in Vancouver, British Columbia, for some years. Mr. Clifford W. Bressler of Vancouver reported the portrait as belonging to his nephew Brian Bressler of Portland, Ore., 1962.

Unlocated.

*72 Brien, Edward

c. 1816 · Canvas · 30 x 25

Edward Brien, born 1769 in Co. Tyrone, Ireland, died June 26, 1816, at Martic Forge, Lancaster Co. He was a nephew of Robert Coleman (124) and was buried in the lot of Gen. and Mrs. Edward Hand in St. James' Churchyard from the Coleman house in Lancaster. He was the ironmaster of Martic Forge at the time of his death. His wife was Dorothy Hand (73). Three children survived him: Edward Hand Brien, who died in 1834; Sarah Bethel Brien (Mrs. Henry Rogers, 729); and Henry William Brien.

Half-length figure, seated, facing left front, arms crossed; light eyes, strong features, hair loosely brushed; large body, light stock, tie and shirt ruffle, dark waistcoat with high collar, jacket with brass buttons; curve of wooden chair or sofa back at right; background possibly sky with hill to lower left.

This portrait, which was at one time attributed to C. W. Peale and later to S. L. Waldo, shows a stronger resemblance to the work of Eichholtz and is so attributed at the Frick Art Reference Library. It was known to be at Ferargil Galleries, New York City, in 1944, but its subsequent history is unknown. From the photograph, the portrait would appear to have been painted shortly before the subject's death. The basis for the identification of the subject is not established.

Unlocated.

73 Brien, Mrs. Edward

1819 · Canvas · 30 x 25

Dorothy Hand, born Nov. 26, 1777, died Aug. 21, 1862, was the second child of Gen. Edward Hand, 1744-1802 (328) and his wife Katharine Ewing, 1751-1805. She was married to Edward Brien, 1769-1816 (72), a native of Ireland who became an ironmaster and the owner of Martic Forge in Lancaster Co. The name is pronounced Brinn by the family. The subject's maternal grandparents were Capt. John Ewing, 1727-1754, and Sarah Yeates, 1731-1823, a sister of Judge Jasper Yeates. See Mrs. Yeates (886), and Mrs. Henry Rogers (729), daughter of Mrs. Brien.

Hostetter: "1819, Apr. 1—Mrs. Edward Brinn [*sic*], portrait—$30." Hensel: "Brien, Mrs. Edw., (Hand) 1819." *The Antiquarian,* XVI (May, 1931), 6 (illus.).

Half-length figure, seated, facing left front, left hand over chair arm, right hand on lap; elongated features, particularly the nose; yellow turban over curled hair, with long lace veil draped over arms; light-colored Empire style dress with long sleeves, pleated ruching around neck; red curtain in right background.

This documented portrait is known in recent years only from the advertisement which appeared in *The Antiquarian* in May, 1931, when the following notice accompanied the photograph: "A True Daughter of the / Revolution / Mrs. Edward Brien, nee Dorothy Hand of / Philadelphia, / Daughter of General Hand of Washington's Staff . . ."

Unlocated.

*74 Brien, Mrs. John

c. 1810 · Canvas · Probably 30 x 25

Harriet McPherson, born Feb. 6, 1784, died Apr. 22, 1827, was the daughter of Col. John McPherson (516) and his wife Sarah Smith (517) of Frederick, Md. She was married to John Brien of Catoctin and Antietam Furnaces, Frederick Co., Md.

Three-quarter-length figure, seated, facing right

front; brown hair curled around forehead, brown eyes; long lace veil draped over head and arms, low-necked light dress with short puffed sleeves, long white gloves, hands folded together in lap.

This portrait, thought to be by Thomas Sully by a former owner, was not considered a Sully by Dr. J. Hall Pleasants or the Frick Art Reference Library (1956). It is listed at the library as by Eichholtz. For the collection of the last known owner see McPherson (516, 517).

Collections: Mrs. Henry W. Rogers, grandniece of the subject; her niece, Mrs. Edward J. Smith, 1932; nephew of Mrs. Rogers, John M. Dennis, Jr.

John M. Dennis, Jr., Royal Oak, Talbot Co., Md.

75 Brogh, Mrs. John Peter

1822 · Canvas · *c.* 29 x 24

Anna Christina Dinger, a native of Holland, was married to John Peter Brogh of Lancaster. She died May 29, 1838. Mrs. Henry Keffer (Anna Maria Brogh, 422) was her daughter.

Hostetter: "1822, May 6—Henry Keffer, portrait of Mrs. Bray [*sic*]—$15." Hensel: Brough [*sic*], Mrs. Anna Christina, 1821."

Half-length figure, seated, facing left front; hazel eyes, red-brown hair, bangs the width of her forehead, white cap with ribbon and bow on top front, pleated lace edging; sheer white kerchief, black dress, dark green cloak over arms; scarlet chair back studded with brass nails at right; dark brownish background.

Despite the variant spellings of the subject's name, the references would seem to indicate this portrait.

Collections: Dr. Edward Iungerick Keffer, great-grandson of the subject; Dr. E. Brooks Keffer, his son; Mrs. E. Brooks Keffer.

Mrs. E. Brooks Keffer, Philadelphia.

*76 Bruce, Rev. Robert

c. 1840 · Canvas · 30 x 25

Robert Bruce, born in Scone, Perthshire, Scotland, Feb. 20, 1778, died June 14, 1846. Educated at the University of Edinburgh, he came to America as a young man, was licensed to preach, and spent two years in Pennsylvania and the Carolinas. On Dec. 14, 1808, he was ordained and became pastor of the Associate Presbyterian Church in Pittsburgh and also of the Peters Creek Church (until 1813). For thirty-eight years, until his death, he was pastor of the Associate (now First United Presbyterian) Church. As early as 1810 he was prominent enough to be moderator of the Synod and was soon one of Pittsburgh's most distinguished citizens. When the Pittsburgh Academy, chartered in 1787, was re-chartered in 1819 as the Western University of Pennsylvania, Bruce was elected principal and held the post, except for one year, until 1843. He was also professor of natural philosophy, chemistry, and mathematics. After his resignation he was instrumental in establishing Duquesne College, chartered in 1844. In 1810, he married Margaret Gausman, of Scotch parentage, in New York. She died in Pittsburgh in 1850. They had four sons and six daughters. One of their sons, David D. Bruce, died 1907, became an eminent Pittsburgh lawyer.

Half-length figure, seated, facing left front; black hair streaked with grey, brushed forward, long sideburns, blue eyes, florid complexion; black coat, waistcoat and stock, white shirt and collar; red curtain behind head and at right of figure, blue sky with clouds at left.

The portrait has undergone considerable restoration and the canvas has been rebacked. It is listed at the Frick Art Reference Library as by Eichholtz. A similar portrait of this subject in the collection of the University of Pittsburgh, commissioned by alumni in 1835, was rescued by students in the 1845 Pittsburgh fire. It has also been much restored and is not considered to be by Eichholtz.

Collections: Dr. George Duncan Bruce, Pittsburgh, son of the subject; his son, DeWitt Bruce; his son, Duncan Bruce.

Duncan Bruce, New York City.

77 Buchanan, James

1834 · Canvas · 36 x 28½ *Illus. p. 344*

Facsimile signature on lining l. l.: "J. Eichholtz 1834."

James Buchanan, fifteenth President of the United States, born Apr. 23, 1791, at Cove Gap near Mercersburg, died June 1, 1868, at Wheatland, Lancaster, was the second of eleven children of James Buchanan, 1761-1821, and his wife Elizabeth Speer, 1767-1833. He attended Dickinson College, Carlisle, 1807-1809, and after study in the law office of James Hopkins (362) was admitted to the bar at Lancaster in 1812. In 1814 he was elected to the Pennsylvania legislature, and again in 1815; from 1821 to 1831 he served in Congress, and then, in

1832, was appointed United States Minister to Russia. After a tour of Europe in August, 1833, he returned to America that November. In 1834 he was elected to the Senate, where he served until 1845. From 1845 to 1849, as Secretary of State under President Polk, Buchanan attempted to purchase Cuba, handled the Oregon Question, and the annexation of Texas following the Mexican War. From 1853 to 1856 he was United States Minister to England and was largely responsible for the Ostend Manifesto concerning Cuba, a proposal immediately disavowed by his government. In 1856 he ran successfully as the Democratic nominee for the presidency and was inaugurated fifteenth President of the United States on Mar. 4, 1857. Buchanan made valiant conservative, legalistic attempts to affect a compromise between the North and South, but they proved futile. On Mar. 9, 1861, following the inauguration of Abraham Lincoln, he retired to Wheatland, the estate then on the outskirts of Lancaster which he had purchased in 1848. Buchanan never married.

Hostetter (out of chronological order, 111): "1811—James Buchanan, President of the United States, Washington, D. C." Hensel: "Buchanan, James, Smithsonian Institution"; Catalogue National Gallery of Art, Smithsonian Institution, 1922, 59-60 (5).

Three-quarter-length figure, seated, facing right front, subject looking directly at viewer; brown hair, blue eyes, ruddy complexion; white stock, high collar and bow tie; dark jacket with cloth-covered buttons and rolled notched collar, black satin waistcoat; gloved left hand resting on table and holding the other glove, part of right hand showing below the cuff in lower center; chair back at left upholstered in red; background in various greys with area at left showing blue and grey sky.

Mrs. Hostetter's reference to an 1811 portrait, out of chronological order, is in error and refers to the signed and dated portrait, since she locates it in Washington. The existence of an earlier portrait is questionable. The 1834 portrait, painted just after the subject served as Minister to St. Petersburg, belonged to Mrs. Henry E. Johnston (Harriet Lane), 1830-1903, niece and ward of James Buchanan following the deaths of both her parents (Jane Buchanan Lane (443) in 1839, Elliott Tole Lane in 1841). She accompanied her uncle to London when he was Minister, was his official hostess in the White House, and was married at Wheatland in 1866. She inherited Wheatland from Buchanan and lived there in the summers until the property was sold. Today the house and outbuildings are a museum administered by the James Buchanan Foundation. She bequeathed this portrait with other works of art to the Corcoran Gallery of Art on the condition that if a National Gallery of Art should be established the collection would become the property of the Nation. The Corcoran Gallery declined acceptance of the bequest, and the collection was delivered by court order to the National Gallery of Art, Smithsonian Institution, in 1906. An engraving after this portrait by Eichholtz was published by John Sartain in 1840. The portrait has been relined, a replica of the original signature added. It was on loan at the White House in 1967.

Collections: Mrs. Henry E. Johnston (Harriet Lane), niece of the subject; National Collection of Fine Arts, called the National Gallery of Art until 1937, Smithsonian Institution.

National Collection of Fine Arts, Smithsonian Institution, Washington, D. C.

78 Buckley, Daniel

1814 · Canvas · 24¼ x 19¼ *Illus. opposite*

Daniel Buckley, born in Wilmington, Del., Aug. 15, 1761, died July 25, 1827, at Competence Farm, Pequea, Lancaster Co., where he lived the last years of his life, was the son of John Buckley of Brandywine Hundred, Del., and his wife Hannah Clemson of Wilmington, Del. Daniel Buckley was buried at the Sadsbury Friends Meeting burial ground, Lancaster Co., in the grave of his maternal grandfather, John Clemson, where both names are inscribed on the same stone marker. He was a member of the Pennsylvania legislature in 1794, 1795, and 1798 through 1800. In 1800 ownership of Hopewell Furnace, built by Mark Bird in 1770 in Union Twp., Berks Co., reverted from James Old to his creditor, Benjamin Morris, who in turn sold the property in August of that year to Daniel Buckley, Thomas Brooke of Montgomery Co., and Matthew Brooke, Jr., of Berks Co. Daniel Buckley had married his partners' sister, Sarah Brooke (80) on Nov. 15, 1787. He was an active member of St. John's Episcopal Church at Pequea, Salisbury Twp., Lancaster Co., where he had built and operated Brooke Forge and owned considerable property. In the 1790 census he appears as the head of a large household. His will, probated July 31, 1827, includes the complete names

80 Mrs. Daniel Buckley, 1814

78 Daniel Buckley, 1814

of three sons and five daughters. It mentions only one iron property, Laurel Works in Chester Co., but George W. Buckley, his youngest child, continued to operate the forge in Salisbury Twp. and Hopewell remained in the Buckley family until the property was sold to the United States Government in 1935. Hopewell Village is now a national historic site, administered by the National Park Service.

Ledger: "1814, Sept. 13—Daniel Buckley, Dr. / To 4 Portraits $20 each £ 30 0 0."

Half-length figure, seated, facing left front; greying fair hair, high forehead, long and curling at back of head, sideburns, thick eyebrows, brown eyes, long nose; white collar, neckband, small bow tie and shirt front, dark waistcoat and jacket with deeply notched high rolled collar; varicolored plain background, soft-edged rounded shadow to left. Inscription on back of relined canvas: "Daniel Buckley / of Competence Farm / Pequea."

Three portraits which relate to the 1814 Ledger entry to Daniel Buckley, indicating either the commission or payment (it is marked "paid"), are known today, two of them located in 1967. The pair now at St. David's, bear inscriptions on relinings but no dates; a second portrait of Mrs. Buckley bears an inscription on the relining and a replica signature dated 1814. See 81.

Collections: Matthew Brooke Buckley, 1794-1856, son of the subject, Philadelphia; his son, Edward Swift Buckley, Sr., 1827-1910, Philadelphia; Edward Swift Buckley, Jr., 1858-1943, Philadelphia; Edward Swift Buckley III.

Edward Swift Buckley III, St. David's, Pa.

79 Buckley, Daniel

1814 · Canvas

Ledger: "1814, Sept. 13—Daniel Buckley, Dr. / To 4 Portraits $20 each £ 30 0 0."

The subject of the fourth portrait commissioned by Daniel Buckley in 1814 is not known.

Unlocated.

80 Buckley, Mrs. Daniel

1814 · Canvas · 23⅝ x 18⅝ *Illus. opposite*

Sarah Brooke, born in 1766, died Sept. 15, 1821, at Wilmington, Del., was the seventh of nine children of Matthew Brooke, 1719-1806, of Birdsboro, and his wife Sarah Reese, daughter of Thomas Reese. She married Daniel Buckley (78) on Nov. 15, 1787. Eight children are named in her husband's will probated in 1827. Thomas Brooke and Matthew Brooke, Jr., her older brothers, were business partners of Daniel Buckley in the iron industry. Sarah was buried in the Friends' Burying Ground in Wilmington, where she happened to be at the time of her death and of which city her husband was a native.

Ledger: "1814, Sept. 13—Daniel Buckley, Dr. / To 4 Portraits $20 each £ 30 0 0."

Three-quarter-length figure, seated, facing right front, hands crossed on lap; brown eyes, pink cheeks, brown hair showing through sheer white net bonnet with string bow on top, and ruffled trimming tied with similar bow under chin; plain Quaker costume, long-sleeved olive-beige velvet dress, sheer white surplice collar extending below waistline, fawn-colored gloves, grey shawl over left arm and behind figure at left; vermilion chair back to left, vertical area to right in warm greys with suggestion of shadow at base, background plain, reddish-brown above to dark red below.

Inscription on back of relined canvas: "Sarah Buckley—born Brook [*sic*] / wife of Daniel Buckley of Pequea / Painted by Eicholtz [*sic*]."

Collections: Matthew Brooke Buckley, 1794-1856, son of the subject, Philadelphia; his son, Edward Swift Buckley, Sr., 1827-1910, Philadelphia; Edward Swift Buckley, Jr., 1858-1943, Philadelphia; Edward Swift Buckley III.

Edward Swift Buckley III, St. David's, Pa.

81 Buckley, Mrs. Daniel

1814 · Canvas · 28¼ x 23½

Inscription on back of relined canvas: "Sarah Brooke, wife of Daniel Buckley, original by Jacob Eichholtz, signed on the back 'Jacob Eichholtz in 1814.' "

Ledger: "1814, Sept. 13—Daniel Buckley, Dr. / To 4 portraits $20 each £ 30 0 0."

Three-quarter-length figure, seated, facing right front; brown hair and eyes, fair complexion, fawn-colored cap trimmed with lace and tied under chin; Quaker costume, fawn-colored dress, white lawn kerchief collar long and crossed in front, yellow gloves on hands in lap, shawl greyer in tone than gown over left arm, one end over back of chair; background dark red, bright red chair back to left, brown vertical area to right.

This portrait of Mrs. Buckley, except for differences in color, otherwise strongly resembles the smaller portrait (80).

Collections: Mrs. Joseph Galloway Shippen (Anna Maria Buckley), daughter of the subject, Pottsville; her daughter, Mrs. William Newell (Anna Maria Buckley Shippen), Pottsville; her son Edward Shippen Newell; his widow, Mrs. Newell; Mrs. Sarah C. (Walker) Tiers; her daughter, Mrs. Howard H. Cammack (1944); Howard H. Cammack (1963).

Howard H. Cammack, Albany, N. Y.

*82 Buffington, John

c. 1820 · Canvas · 30 x 25

John Buffington, born 1786, died Jan. 23, 1856, son of Thomas Buffington and his wife Elizabeth, married Isabella Fulton of Paxtang, Dauphin Co., Jan. 9, 1816. The Buffington family, descended from Richard Buffington of Chester County, was associated with Zion Lutheran Church. The subject is reported to have owned a hotel in Harrisburg which was on Market Square.

Half length seated, facing right, looking front, right hand inserted into black waistcoat; dark curly hair thick on top with sideburns, brown eyes; white collar and neckband with small bow tie, dark jacket with rolled collar; upholstered chair back to left, plain background. This portrait in poor condition showed evidence of repair; traditionally known as an Eichholtz.

Exhibitions: Eichholtz Exhibition, York, 1959 (27), lent by Mrs. Charles Fager, Camp Hill.

Collections: Mrs. John Henry Fager (Mary Hays Buffington), daughter of the subject; her son, Dr. Valentine Hummell Fager; his son, Dr. Charles Buffington Fager, and his wife Mrs. Fager.

Mrs. Charles B. Fager, Camp Hill, Pa.

*83 Buffington, Mary Hays

c. 1820 · Canvas · 29 x 24

Mary Hays Buffington, Nov. 3, 1816 - Dec. 4, 1893, was a daughter of John Buffington (82), and his wife, Isabella Fulton. On Mar. 29, 1836, she married, as his second wife, Dr. John Henry Fager, born Mar. 31, 1806, died Aug. 18, 1872, Harrisburg. They had eight children.

Three-quarter figure of a little girl, facing right front, seated on a reddish-brown painted arm chair with upholstery nails on seat and back; long red hair with curl over right shoulder, blue eyes; blue-green long-sleeved dress with ribbon around high waist and ruffle around low square neck, two strand necklace; right hand holding a red bag, left hand on skirt which appears to be long; dark brown background. The portrait showed many surface cracks. Traditionally known as by Eichholtz.

Exhibitions: Eichholtz Exhibition, York, 1959 (26), lent by Mrs. Charles Fager, Camp Hill.

Collections: The subject, Mrs. John Henry Fager; her son, Dr. Valentine Hummell Fager; his son, Dr. Charles Buffington Fager, great-grandson of the subject, and his wife, Mrs. Fager.

Mrs. Charles B. Fager, Camp Hill, Pa.

*84 Buffington, Thomas Wilson

c. 1820 · Canvas · 29 x 24 *Illus. p. 318*

Thomas Wilson Buffington, born Dec. 9, 1819, died Jan. 10, 1895, was a son of John Buffington (82) of Harrisburg. He married Elizabeth Sidney Chayne and had six children. He was a ticket agent for the Reading Railroad.

Three-quarter figure of very young boy, facing front looking left, with right arm raised holding a whip; light hair brushed forward, brown eyes; green suit trimmed with metal buttons on blouse, white ruffled collar around low neck, long sleeves; left hand inserted in pocket; background a balustrade with browns and blue above, simulating sky.

This portrait strongly resembles the style and pose of the portrait of Richard Ragan shown with his sister Catherine Schlatter Ragan (689). Traditionally known as by Eichholtz.

Exhibitions: Eichholtz Exhibition, York, 1959 (25), lent by Mrs. Charles Fager, Camp Hill.

Collections: The subject's sister, Mary Hays Buffington (Mrs. John Henry Fager); her son, Dr. Valentine Hummell Fager; his son, Dr. Charles Buffington Fager, and his wife, Mrs. Fager.

Mrs. Charles B. Fager, Camp Hill, Pa.

85 Bull, Rev. Levi

1832 · Canvas · 40 x 30

Levi Bull, born Nov. 11/14, 1780, died Aug. 2, 1859, at Mt. Pleasant, his home at Bulltown, Chester Co., was the sixth child and first son of Thomas Bull, 1744-1837, by his first wife, Ann Hunter, 1745-1817, and was the grandson of Richard Bull, 1714-1799, and his wife Elizabeth Pawling. He married Ann Jacobs (87) in 1808. They were the parents of fifteen children. After graduation from Dickinson

College at the age of seventeen, Levi Bull was reading law with James Hopkins (362) in Lancaster when he decided to enter the ministry. He prepared for his calling under the tutelage of the Rev. Nathan Grier, pastor of Brandywine Manor Presbyterian Church. His ordination in the Episcopal Church was followed by lifelong ministry at St. Mary's Church in Warwick Twp., except for the year 1818, when he was rector of Holy Trinity Church, Wilmington, Del. Until 1849 St. Mary's was a log structure. In that year the present stone church was built, remodeled in 1880. Being of independent means, the Rev. Levi Bull served his parish without salary. During his ministry he also conducted services at St. Thomas', Morgantown, Bangor Episcopal Church at Churchtown, and St. Gabriel's at Morlatton, Berks Co. He founded St. Andrew's in Vincent Twp. and St. Mark's in Honeybrook Twp.

Photostat copy of receipted bill, Chester County Historical Society: "Lancaster November 14, 1832 / Revd. Levi Bull / To J. Eichholtz Dr. / To painting 3 Kit Kat Size portraits at $45.00 each $135.00 / 3 frames to ditto at $14.00 each 42.00 / 2 packing boxes and portage and carriage 3.25 / 180.25 / Rec'd payment in full / Jacob Eichholtz." This photostat was from the effects of Miss Carrie Bull of Warwick. Hensel: "Bull, Rev. Levi, John Hamilton Alricks, Harrisburg."

Three-quarter-length figure, standing, facing right front, left hand on open Bible at right, right hand upraised; sandy grey hair, bald forehead, grey-blue eyes; black clerical robe over black jacket with rolled collar, dark waistcoat, white collar, sheer tabs, white shirt, white cuff of upraised arm showing; red cover on lectern in right foreground, plain brownish-green background, lighter around outline of figure, darker vertical to left behind upraised hand. The portrait was restored and relined in Philadelphia in 1957.

William H. Miller's transcription of a letter from the artist to his daughter and son-in-law Robert Lindsay, dated Oct. 10, 1832, says that he had spent a week in Chester Co. with the Rev. Mr. Bull and painted "three heads." Eichholtz also requested Lindsay to call on Clark and Johnson to find out the price of three frames 30 x 40 inches.

Exhibitions: Eichholtz Exhibition, York, 1959 (44), lent by St. Mary's Church, Warwick, illus. no. 11.

Collections: Descended in the family through Mrs. (John) Hamilton Alricks (Caroline Jacobs Bull), third child of the subject; John Hamilton Alricks of Harrisburg (1912); presented by the Alricks family of California to St. Mary's Church, 1932.

St. Mary's Church, Warwick, Chester Co., Pa.

86 Bull, Rev. Levi

Probably 1832 · Canvas

Possibly similar to 85, arm not upraised, hands not shown, no lectern or Bible as in engraving by John Sartain.

Whether or not this description fits one of the three "Kit Kat size portraits" of 1832, documented with 85, cannot be determined. The unlocated portrait may have been used for the engraving by John Sartain. Beneath this engraving at the left: "Painted by J. Eicholtz [*sic*]," at right: "Engraved by J. Sartain." Below, center, in outlined capital letters: "LEVI BULL, D.D." One print of the engraving was owned by a descendant of the subject, Mrs. James F. Noble, Philadelphia.

Unlocated.

87 Bull, Mrs. Levi

1832 · Canvas · 40 x 30

Ann Jacobs, born 1789, died July 10, 1858, was the daughter of Cyrus Jacobs (394) and his wife Margaret Old. She married the Rev. Levi Bull (85) in 1808. They were the parents of fifteen children.

Three-quarter-length figure, seated, facing left front, right arm resting on chair back, left hand in lap; dark eyes, black hair parted in center, left ear shown; large pleated lace-edged bonnet with dark ribbon on top and in streamers over both shoulders; long-sleeved black dress, large sheer white lace-edged collar fastened at neck with jeweled pin, dark shawl over arms; large red chair back at left, rust-red curtain draped behind head and to right, hilly landscape and sky to left. The portrait was restored and relined in Philadelphia in 1957.

Exhibitions: Eichholtz Exhibition, York, 1959 (45), lent by St. Mary's Church, Warwick, illus. no. 10.

Collections: Descended in the family through Mrs. (John) Hamilton Alricks (Caroline Jacobs Bull), third child of the subject; John Hamilton Alricks (1912); presented by the Alricks family of California to St. Mary's Church, 1932.

St. Mary's Church, Warwick, Chester Co., Pa.

**88 Bunn, Captain George

Canvas · 30 x 25

Half-length figure of young man in military uniform, holding shako against chest with left hand, facing slightly right front; dark wavy hair, sideburns, grey eyes, florid complexion; uniform of captain of the Pennsylvania State Artillery of about 1840, gold epaulettes, insignia of rank on right sleeve, collar and rounded buttons; red of the Artillery in collar, sash, shako pompom; plain background.

The subject of this portrait has not been identified beyond the title by which it was sold at auction by Parke-Bernet in New York (Arthur Sussel sale, No. 548) in October, 1958, at which time it was attributed to Bass Otis. As Captain George Bumm [*sic*] it was advertised in May, 1961, by the Old Print Shop, N. Y., as perhaps by Eichholtz, and was subsequently purchased that year by the present listed owner. The name Bunn occurs in annals of Lancaster and other eastern Pennsylvania counties, but no George Bunn or military figure with that surname has been found. Though the painting bears stylistic relationship to the late work of Eichholtz, there is no documentary evidence to support a firm attribution, or to support the subject's name. The painting was restored and the canvas mounted on masonite after purchase.

Collections: Arthur Sussel, Philadelphia; the Old Print Shop, New York; the Westmoreland County Museum of Art.

Westmoreland County Museum of Art, Greensburg, Pa.

*89 Burd, Edward

Canvas · 36 x 30

Edward Burd, born Feb. 5, 1751, died in Philadelphia, July 24, 1833, was the son of Col. James Burd and his wife Sarah Shippen and the grandson of Edward Shippen. He married Dec. 17, 1778, his cousin Elizabeth Shippen, daughter of Chief Justice Edward Shippen. His sister Sarah, 1748-1829, was the wife of Judge Jasper Yeates, 1745-1817. See portrait of Mrs. Yeates (886). Edward Burd was a member of the bar of Berks County and practiced law at Reading until 1776, when he was commissioned major of a volunteer corps and fought as a captain at the battle of Long Island, Oct. 23, 1776. He was appointed Registrar of the High Court of Errors and Appeals and later Prothonotary of the Supreme Court, holding the latter position until his death. Burd was one of the founders of the Pennsylvania Academy of the Fine Arts in December, 1805.

Hensel: "Burd, Edw."

The portraits attributed to Eichholtz in 1912 of Judge and Mrs. Jasper Yeates, owned by Mrs. Amwake, were those which were later purchased by the late Miss M. Lilly Beall of New York City, a lineal descendant of Edward Burd. It is possible that the portrait of Edward Burd may also have been sold, and it may or may not have been correctly attributed in 1912. The portrait of Jasper Yeates is now believed to be the work of Thomas Sully. The portrait of Mrs. Yeates was painted by Eichholtz. Sully painted Edward Burd in 1828.

Exhibitions: Lancaster Exhibition, 1912 (32), owned by Mrs. W. S. Amwake, Paradise.

Collections: Mrs. W. S. Amwake (1912).

Unlocated.

90 Burg, John

1819 · Canvas

John (Johannes) Burg, born Mar. 29, 1754, died Dec. 10, 1834, a native and life-long resident of Lancaster, was a private in Capt. Jacob Klotz's company of Col. Matthias Slough's battalion during the Revolution and fought at the Battle of Long Island. His wife, Maria Barbara Eberle, was born Jan. 9, 1754, and died Feb. 16, 1834. Among their children were Jacob Burg (91), who predeceased his father, John Burg, Jr., Lewis, and Anna Catharine (Mrs. Abraham) Witmer (878). John Burg held various offices at Trinity Lutheran Church, of which he was a trustee from 1829 until his death.

Hostetter: "1819, April 30—John Burg, frame and portrait—$40." Hensel: "Burg, John, 1819."

Hensel lists "John Burg, 1819" three times. The Lancaster Exhibition catalog, 1912, and Hensel's Supplement lists only "Jacob Burg." Whether Eichholtz painted portraits of both father and son or whether the title for the exhibition listing is in error cannot be determined from known evidence. In a letter from Eichholtz to his daughter and son-in-law, the Robert Lindsays of Philadelphia, dated Dec. 12, 1834, he wrote "This week we buried two of our oldest citizens, the excellent Mr. Risdel (722) and old John Burg."

Unlocated.

91 Burg, Jacob

1819 · Canvas · 32 x 24

Jacob Burg, born in 1790 at Lancaster, died there Aug. 3, 1822, was the son of John Burg (90) and his wife Maria Barbara Eberle. He married Mary Ilich Apr. 6, 1819, at Trinity Lutheran Church in Lancaster. Their only child, Anna Maria Burg, married Henry Clay FonDersmith on Apr. 7, 1842.

Hensel, Supplement (1912): "Burg, Jacob, 1819."

"Bust, facing right" (Lancaster Exhibition, 1912).

See 681. An entry in Eichholtz Ledger dated Jan. 1, 1817, relates to the subject: "Jacob Burg / To lettering and gilding £ 1 2 6." Under the same date is an entry for his brother: "John Burg Junr / To painting and gilding 2 Signs £ 3 7 6." The family tradition in 1912, according to the notes about the portrait exhibited, was that Jacob Burg was a manufacturer of grandfather clocks. In this exhibition there was also a portrait of Mary Ihling [*sic*] Burg, wife of Jacob Burg, attributed to Arthur Armstrong (1798-1851).

Exhibitions: Lancaster Exhibition, 1912 (33), owned by G. L. FonDersmith.

Collections: G. L. FonDersmith, grandson of the subject (1912).

Unlocated.

*92 Burnside, Judge Thomas

c. 1820 · Canvas · *c.* 29 x 24

Thomas Burnside, born near Newton Stewart in Co. Tyrone, Ireland, July 28, 1782, died in Germantown Mar. 25, 1851, and buried in Bellefonte, was the son of William Burnside, of Scotch ancestry, who emigrated with his family from Ireland to Montgomery Co., in 1792, and settled in Norristown in 1793. In 1800 Thomas Burnside commenced his study of law under the Hon. Robert Porter of Philadelphia, was admitted to the bar Feb. 13, 1804, and began his practice in Bellefonte, Centre Co. He was appointed deputy attorney general Jan. 12, 1809; served in the state Senate, 1811 and 1812, where he supported Gov. Simon Snyder's war measures; was elected to the 14th Congress to fill the vacancy caused by the death of David Bard and served from Oct. 10, 1815, to April, 1816, when he resigned. He was appointed president judge of the Luzerne district courts by Gov. Snyder in 1815, resigned in 1819 and resumed his law practice in Bellefonte. In 1823 he was again elected to the state Senate and was its speaker. He was president judge of the Fourth Judicial District, 1826-1841, and later of the Seventh Judicial District. He was appointed associate justice of the Supreme Court of Pennsylvania in 1845 and held this office until his death. His first wife, 1807, was Mary Fleming of Bellefonte, died Feb. 28, 1813, and his second wife was Ellen Campbell Winters, died June 3, 1859. Judge Burnside has descendants by both his wives.

Half-length figure, seated, facing left front; grey-blue eyes, black hair brushed forward over forehead; dark brown coat and waistcoat, white collar, stock, and shirt ruffle; left hand holding large book bound in dark brown leather, its leaves edged in light blue-green; gilt chair upholstered in old rose, brass nails; dark grey column at left, background reddish-brown sky.

Collections: Descendants of the first wife to Roland S. Morris, great-grandson of the subject; his widow, Mrs. Morris; their daughter, Mrs. William F. Machold.

Mrs. William F. Machold, Wayne, Pa.

93 Burrowes, Isaac Bredin

1836 · Canvas · 30 x 25½

Isaac Bredin (or Bradin) Burrowes, born at Killigoan, Co. Cavan, Ireland, died in 1837, was a younger brother of Thomas Bredin Burrowes and an uncle of Thomas Henry Burrowes, 1805-1871, prominent Lancaster and Pennsylvania political figure, Secretary of State under Gov. Joseph Ritner, 1835-1838, and State Superintendent of Public Instruction, 1860-1863.

Hostetter: "1836, Dec. 7—Thomas Burrows [*sic*], Esq., Portrait of his uncle, $30." Hensel: "Burrowes, Dr. [*sic*] Isaac B. Burrowes."

"Half-length, seated, facing left" (Lancaster Exhibition, 1912).

Exhibitions: Lancaster Exhibition, 1912 (35), lent by Isaac B. Burrowes, 100 Grand Street, Jersey City, N. J.

Collections: Isaac B. Burrowes (1912), grandnephew of the subject.

Unlocated.

94 Burrowes, Thomas Bredin

1836 · Canvas

Thomas Bredin (or Bradin) Burrowes came to Delaware from Co. Cavan, Ireland, in 1784, after

having been educated for the Episcopal ministry in his native country. On June 21, 1786, he married Ann Henrietta Smith in Old Swedes Church, Wilmington, Del. They were the parents of thirteen children. Thomas Burrowes settled in Strasburg in 1787, where he was a clockmaker until 1810 and again from 1822. In 1810 he returned with his family to Ireland to claim the estate of his older brother. He and his family resided in Quebec from 1817 to 1822, in which year he returned to Ireland to dispose of his property there. The remaining years of his life he lived again in Strasburg. He was the father of Thomas Henry Burrowes, 1805-1871, prominent in Pennsylvania politics and education, and Dr. Francis Smith Burrowes, eminent Lancaster physician, 1792-1852.

Hostetter: "1836, Dec. 7—Thomas Burrows [*sic*], Esq., portrait—father and mother, $60." William H. Miller, Index to Letters: "Feb. 6, 1838, Rec'd. commission from Secretary of State to paint four Portraits at Harrisburg."

The four portraits listed in Hostetter as commissioned by Thomas Burrowes and those mentioned by Eichholtz in a letter to the Robert Lindsays are probably the ones of Gov. Joseph Ritner (726), Isaac Burrowes (93), and this pair (94, 95) of his parents. Those of the parents apparently descended in the Burrowes family until 1912.

Unlocated.

95 Burrowes, Mrs. Thomas Bredin

1836 · Canvas

Ann Henrietta Smith, born Oct. 24, 1770, in Co. Monaghan, Ireland, was married June 21, 1786, to Thomas Bredin Burrowes in Wilmington, Del. They were the parents of thirteen children, seven of whom reached maturity.

Hostetter and Miller references with 94, above. Hensel: "Burrowes, Mrs."

Unlocated.

96 Byron, Lord (copy after Thomas Sully)

1831 · Canvas

George Gordon (Noel) Byron, 6th Baron Byron, born in London Jan. 22, 1788, died of malaria at Missolonghi, Greece, Apr. 19, 1824, was the son of Capt. John Byron and Catherine Gordon of Gight, a Scottish heiress, and grandson of John Gordon, 1723-1786, English navigator. He succeeded to the title at the age of ten and was educated at Harrow and Trinity College, Cambridge. He was married Jan. 2, 1815, to Anne Isabella Milbanke, 1792-1860, a mathematician and heiress, who separated from him in January, 1816, after the birth of their daughter Augusta Ada. Byron, who had already published several volumes of poetry, left England in 1816, never to return. Involved in various liaisons before and after his ill-fated marriage, he lived on the continent, espoused various causes, and died while working for Greek independence. His best-known long verse romances include *Childe Harold* (1812-1818), *The Giaour* (1813), *The Bride of Abydos* (1813), *Manfred* (1817), *Mazeppa* (1819), and *Cain* (1821). His epic satirical materpiece, *Don Juan,* was published in 1819-1824 in sixteen cantos, and remained unfinished at the poet's death.

Hostetter: "1831, Nov. 8—George W. McAllister, S. Carolina, copy of Byron's picture, $20." Hensel: "Byron, Lord, copy of Sully's."

No later ownership record is known of this commission to McAllister from the Eichholtz account book, assumed to have been a copy from the Sully portrait painted by Eichholtz at the time he owned the Sully painting in Lancaster. See McAllister (497).

Biddle and Fielding (1921) list the Sully portrait, #262: "The English poet, after the original portrait painted by Richard Westall. Bust facing left, chin resting on hand. Painted for J. R. Murray of New York, begun in 1826 and finished in 1828. Acquired by Jacob Eichholtz, the portrait painter of Lancaster, Pa., in payment of a debt, who gave it to George H. Munday, of Philadelphia, in 1833. Size 29″ x 23¾″. Price, $50.00. Owned by Mr. Arthur Meeker, Chicago, Ill." In the Hensel *Address* (p. 12), and other Hensel texts, the story is told of "pictures of Byron, Lafayette and Napoleon" by Sully being pledged to Eichholtz in 1833 as payment for a debt by George H. Munday. "From Sully's 'Byron,' " he adds, "our Lancaster artist made several copies, one of which he sold to George W. McCallister [*sic*], of South Carolina for $20. The Sully 'Byron' is still at the Lime Street house, and has been there for seventy-five years." Discrepancies between Biddle and Fielding and Hensel accounts of the Sully Byron portrait are confusing. The Hensel account must be based on the story handed down in the Eichholtz family in Lancaster. The catalogue listing the Sully painting for sale, collection of Thomas B. Clarke, The Ameri-

can Art Association, New York, 1919 (15), mentions with an error Hensel's 1912 reference to the Sully painting as still being at the Lime Street (Philadelphia) house. Hensel did not mention "Philadelphia," the Eichholtz house being in Lancaster, on South Lime St., which Hensel knew well.

Unlocated.

*97 Campbell, Mrs.

c. 1830 · Canvas · 29½ x 25

Barnes, illus. opp. p. 126; *American Art Annual,* XXXV, May 25, 1939: "sold at auction, Parke-Bernet, Mrs. Campbell, nee Hand, May 25, 1939."

Elderly woman seated facing front, hands not showing; sheer white bonnet with narrow ruffle tied under chin, full-sleeved dark dress, a light fringed shawl over shoulders crossed in front at waistline; plain background with shadow to left and upholstered chair back to right.

A plate on the frame was marked "Portrait of Mrs. Campbell / nee Hand, by / Jacob Eichholtz, 1776-1842." The maiden name of the title suggests the subject may have been related to Gen. Edward Hand of Lancaster. The portrait was photographed and lent to Professor Barnes by the former owner Mr. Gustav Oberlaender of Wyomissing in 1935, and was sold in 1939.

Unlocated.

98 Cany, John Charles

1826 · Canvas · 30 x 25¼

Inscription on back: "Mr. Charles Cany's Portrait painted in the 21st year of his age by Eichholtz Phil. 1826," possibly a facsimile on lining.

John Charles Cany, born Jan. 5, 1805, baptized March 4 of that year at Holy Trinity Roman Catholic Church in Philadelphia, was a son of Charles Cany, died 1838, a Philadelphia dry goods merchant, and his wife Mary Higher, died 1868, who were married at Holy Trinity on Jan. 6, 1799.

Hostetter: "1826, Apr. 19—Charles Cany, portrait of son—$25." Hensel: "Carey [*sic*], Chas., Portrait of Son, 1826."

Half-length figure of young man, seated, facing right front; thick black hair and long sideburns, dark eyes, long nose; dark jacket with rolled collar, high white collar, neckband, and shirt front, tie turned down over shirt front with pin; right arm over back of painted wooden chair, hands not showing; colorful background, with column at right side of canvas.

The portrait was seen after cleaning at a Philadelphia art dealer's in 1953. The inscription, as recalled, was on a canvas lining. The history of the painting before it was acquired by the listed owner, is not known. The will of Charles Cany, father, dated 1834 and proved 1839, mentions a son Edward. Possibly John Charles Cany died before the will was made.

Collections: Dr. Noel J. Cortes.

Dr. Noel J. Cortes, Philadelphia.

99 Carpenter, Mrs. Jacob

1840 · Canvas · 30 x 25 *Illus. p. 363*

Facsimile inscription on back: "Catharine Carpenter / Painted in the 69th year of her age / Painted by J. Eichholtz 1840."

Catharine Martin, born June 9, 1770, died Dec. 20, 1847, was the daughter of Stephen Martin, 1745-1805, proprietor of the George Washington Hotel on East King St., Lancaster, and his wife Catharine, 1740-1803. On May 21, 1801, she married Jacob M. Carpenter, 1767-1803, son of Jacob Carpenter, 1726-1772, and his second wife Magdalena Miller, died 1804, and great-grandson of Heinrich Zimmerman, who emigrated from Berne, Switzerland, to Germantown in 1698. Jacob M. Carpenter was admitted to the bar in Lancaster Co. in 1792, was Treasurer of the Commonwealth of Pennsylvania, 1801, and Clerk of the Orphans' Court of Lancaster Co. A daughter, Catharine Carpenter (579), was the first wife of David Miller (578).

Half-length figure of elderly woman, seated, facing left front; blue-grey eyes, grey hair, close-fitting sheer white cap with ruffles around face and neck, tied with black bow under the chin; dark dress with light inset scarf, light shawl over shoulders and arms, hands not shown; red-upholstered chair back to right, plain olive-brown background, darker at right.

This portrait is one of the few unfinished Eichholtz portraits extant, probably one of those in his studio at the time of the artist's death as mentioned by his daughter, Mrs. Robert Lindsay, in a letter to her husband in Philadelphia dated May 6, 1842 (transcribed by Wm. H. Miller). It was relined in 1941 in Richmond, Va.

Collections: Mrs. Edgar Gunn (Katharine Carpenter Miller), granddaughter of the subject; her daughter, Mrs. Gunn Sharwood (Harriet Gunn).

Mrs. Gunn Sharwood, Carter's Bridge, Albemarle Co., Va.

*100 Chamberlain, Mrs.

Hostetter (out of chronological order, 110): "Mrs. Chamberlain." Hensel: "Chamberlain, Mrs."

Neither listing indicates a date for the portrait or further identification.

Unlocated.

*101 Champneys, Dr. Benjamin

c. 1830 · Canvas · 30 x 25

Benjamin Champneys was born in 1770 and died at Bridgeton, N. J., in 1814. He received the following degrees from the University of Pennsylvania: A.B. in 1792; A.M. in 1795; and M.D. in 1805. In addition to practicing medicine in Philadelphia and Bridgeton, he served as a Navy surgeon on the U. S. frigate *Philadelphia* under the command of Commodore Stephen Decatur. He was the father of Judge Benjamin Champneys (102).

Hensel: "Champneys, Dr. B."

Half-length figure of young man, seated, facing slightly left; blue eyes, grey hair, possibly a powdered wig, worn long; high coloring; dark blue jacket with rolled collar and brass buttons, white waistcoat, high white collar, stock, full bow tie with hanging ends; background of warm greys shaded darker above.

This portrait traditionally attributed to Eichholtz is possibly a copy of an earlier portrait by an unidentified artist. The age of the subject would date the original portrait not later than 1800. The facial characteristics are particularly like painting by Eichholtz, but the portrait appears to have been restored.

Exhibitions: Lancaster Exhibition, 1912 (44), owned by Benjamin C. Atlee.

Collections: Benjamin C. Atlee, grandson of the subject; his son, Dr. John L. Atlee, died 1950; his widow, Mrs. John L. Atlee; her daughter, Mrs. William R. Kiner.

Mrs. William R. Kiner, Madison, N. J.

102 Champneys, Judge Benjamin

c. 1830 · Canvas · 29½ x 24½ *Illus. p. 340*

Benjamin Champneys, born 1800 at Bridgeton, N. J., died Aug. 9, 1871, at Lancaster, was the son of Dr. Benjamin Champneys (101). He attended Princeton, studied law in Trenton, N. J., moved to Lancaster and was admitted to the bar Apr. 2, 1818, at the age of 18. He was elected by the Democrats to the legislature in 1825 and 1828, was Deputy Attorney-General for Lancaster Co. from 1830 to 1833 and President Judge of the Second Judicial District (Lancaster Co.) from 1839 to 1842, resigning to become a candidate for the Pennsylvania Senate, where he served until 1845. In 1846 Judge Champneys was appointed Attorney-General of Pennsylvania, serving until 1848. He married Elizabeth Bachman (104).

Hensel: "Champneys, Hon. B., Jr."

Half-length figure, seated, facing slightly right front; blue eyes, light brown hair brushed forward over forehead, gold-rimmed spectacles; black coat, waistcoat, stock and small bow tie, white shirt ruffle and high collar; right arm and hand over arm of chair upholstered in brown with brass studding; background light warm browns to right, tan vertical area to left, and suggestion of sky behind and above figure.

Exhibitions: Lancaster Exhibition, 1912 (45), owned by Benjamin C. Atlee, dated "1830?".

Collections: Benjamin C. Atlee, grandson of the subject; his son, Dr. John L. Atlee, died 1950; his widow, Mrs. John L. Atlee; her son, Dr. William A. Atlee.

Dr. William A. Atlee, Lancaster.

*103 Champneys, Judge Benjamin

c. 1830 · Canvas · 30 x 25

This portrait closely resembles in all details the one of Judge Champneys (102), now owned by Dr. William A. Atlee of Lancaster. No records of this portrait are known to exist. It has the same type of elaborate frame as the portrait of Judge Walter Franklin (281) hanging in the same court room. It may be a copy of the Atlee-owned portrait by Eichholtz, but which is the earlier cannot be determined. This portrait and the one of Judge Walter Franklin mentioned above are evidently two which have not had good care and may have had inexpert treatment, if any, before present ownership.

Collections: Lancaster Bar Association. Portrait hangs in court room number 1, County Court House, Lancaster.

Lancaster Bar Association, Lancaster.

104 Champneys, Mrs. Benjamin

c. 1830 · Canvas · *c.* 30 x 25 *Illus. p. 340*

Elizabeth Bachman, born 1801, died Apr. 28, 1886, was the wife of Judge Benjamin Champneys (102).

Both are buried in Woodward Hill Cemetery, Lancaster.

Hensel: "Champneys, Mrs. B., Jr."

Half-length figure of young woman, seated, facing left front; blue eyes, light brown hair, center part, curls at sides, black dress with full sleeves, white lace collar over shoulders; right arm and hand over reddish-brown upholstered chair arm with brass nails; landscape background with hills, colorful sky, foliage of trees at right.

Exhibitions: Lancaster Exhibition, 1912 (46), owned by Benjamin C. Atlee, dated "1830?"; Early American Portraits and Miniatures, California Palace of the Legion of Honor, San Francisco, Jan. 25-Feb. 25, 1962 (17), lent by Mrs. George England.

Collections: Benjamin C. Atlee, grandson of the subject; his son, Dr. John L. Atlee, died 1950; his widow, Mrs. John L. Atlee; her daughter, Mrs. George England.

Mrs. George England, San Francisco, Calif.

105 Chaple, Captain

1837 · Canvas

Miller, Index to Letters: "1837, Oct. 9—Cap't Chaple's portrait . . ."

The identity of this subject is not determined. It is assumed the reference is to a portrait painted by Eichholtz, the writer of the letter.

Unlocated.

*106 Chapron, John Marie

c. 1823 · Canvas · 30 x 25

According to family tradition, John Marie Chapron and his wife Emilie Catharine Tetral fled to Haiti from France before the Revolution and then settled in Philadelphia. In city directories from the 1820's through the 1830's, John M. Chapron is listed as a partner in the firm of Chapron and Nidelet, merchants, 155 High St., later 185 High St.

Half-length figure, seated, facing right front; dark wavy hair, long sideburns falling below collar line, as does hair behind left ear; dark coat with rolled collar and low notched lapels, cloth covered buttons, white shirt, collar and frill; right arm resting on chair arm at lower left, right hand gloved and holding a glove; dark drapery behind figure, opening with suggestion of a column or end of wall at right of curtain.

This portrait and its companion (107) were "said to have been done in Philadelphia in 1825 by one of the Peales." The style and handling are characteristic of Eichholtz in the mid-twenties and not of any of the Peales.

Collections: Mrs. John Cox Webb (Anna Garber), granddaughter of the subject.

Mrs. John Cox Webb, Demopolis, Ala.

*107 Chapron, Mrs. John Marie

c. 1823 · Canvas · 30 x 25

Three-quarter-length figure, seated, facing left front; very dark eyes and hair, parted in the middle, elaborately curled at the sides and over the crown of the head, a comb high at the back of the head; dark high-waisted dress with low neckline and short puffed sleeves, light-colored shawl with wide patterned border over right shoulder and arm and over lower left arm, right hand placed over left in lower left foreground; plain background with column at left.

Collections: Mrs. John Cox Webb (Anna Garber), granddaughter of the subject.

Mrs. John Cox Webb, Demopolis, Ala.

108 Clarke, Edward

1834 · Canvas · *c.* 30 x 25

Edward Clarke, born in Co. Cavan, Ireland, Dec. 23, 1780, died in Lancaster Feb. 13, 1833, was married in Philadelphia Dec. 21, 1809, to Julianna M. Jacoby (109). Some time after their marriage they settled in Lancaster, where they conducted a school. Edward Clarke was a vestryman of St. James' Church from the time the vestry was organized in 1826. He and his widow were buried in the adjacent churchyard.

Hostetter: "1834, July 1—Mrs. Clarke, 2 portraits, self and Mr. Clarke—$60." Hensel: "Clarke, Edward, H. C. E. 1833-4."

Half-length figure, seated, facing right, head to front, hands not shown; blue-grey eyes, brown hair, brushed forward, long sideburns; white waistcoat, shirt, stock, tie and high collar, black coat with brass buttons; plain background in brown tones.

Edward Clarke was a friend of Eichholtz and was his next-door neighbor when the artist lived on South Lime Street. Some of the Eichholtz children attended the school conducted by Clarke's wife after the death of the artist. A receipt to Mrs. Eichholtz (Miller Papers) dated Mar. 25, 1844, has survived

for "tuition for Master Robert and Master Lavallyn," signed "Juliana Clarke." According to Miss Katharine Todd Eichholtz, Mrs. Clarke gave her Lime Street house to the Henry Clay Eichholtz family, who lived there before moving to Baltimore. The date of the Hostetter reference is for the year following Edward Clarke's death. It cannot be determined whether the artist painted the portrait of his friend from memory or whether it represents payments from Mrs. Clarke for a portrait before her husband's death, as is suggested by the Hensel date.

Exhibitions: Lancaster Exhibition, 1912, Addenda (277), owned by Henry C. Eichholtz, Baltimore, Md.

Collections: Henry C. Eichholtz, son of the artist; his daughters, Miss Katharine T. Eichholtz and Mrs. Clara Rebecca Albright; given in 1954 by Miss Eichholtz to the North Museum, Franklin and Marshall College.

Franklin and Marshall College, Lancaster.

109 Clarke, Mrs. Edward

1834 · Canvas

Juliana M. Jacoby was born Oct. 23, 1779, and died in Lancaster Mar. 2, 1862. The marriage certificate of Juliana M. Jacoby, "from New Jersey," and Edward Clarke, signed by the Rev. James Abercrombie, one of the assistant ministers of Christ Church and St. Peter's and St. James' in Philadelphia, is dated Dec. 21, 1809. After the death of her husband in 1833, Mrs. Clarke continued to conduct the school started by her husband and herself.

Hostetter: "1834, July 1—Mrs. Clarke, 2 portraits, self and Mr. Clarke—$60." Hensel: "Clarke, Mrs., 1833-4."

This portrait was not remembered by Miss Katharine T. Eichholtz, although the one of Mr. Clarke had always remained in her branch of the family. She said that there had been a fire in the Clarke residence. At this time the portrait may have been damaged, before the Henry Clay Eichholtz family occupied the house. The marriage certificate of Juliana M. Jacoby was given to the author by Miss Eichholtz in 1953.

Unlocated.

110 Clay, Thomas Savage

1836 · Canvas · 30 x 25

Signed on back of original canvas: "Jacob Eichholtz, 1836."

Thomas Savage Clay, born 1801, died 1849, was a cousin of Henry Clay, 1777-1852. A graduate of Harvard College in 1819, he married on Jan. 21, 1840, Matilda Willis McAllister (111). They lived in Georgia and were the parents of three sons and two daughters.

Hostetter: "1837—July 23, George W. McAllister —Georgia, 2 portraits Mr. & Mrs. Clay—$70." Hensel: "Clay, Mr., Georgia to Geo. W. McAllister."

Half-length figure, seated, facing right front; dark brown eyes, bushy, curly brown hair; black coat, waistcoat, and stock, white collar and shirt front, black watch cord across shirt front; red chair back at left, plain brown background. The canvas has been rebacked, but the original signature was photographed before 1953.

The later date given by Hostetter probably was the date of payment for the pair of portraits. Notes left by Dr. Thomas Savage Clay, grandson of the subject, state that as his father was leaving his plantation home, Strathy Hall, Bryan Co., Ga., to escape Sherman's army, he hastily removed both canvases from the stretchers, rolled them and carried them away with him.

The Catalogue of *Portraits in Chatham County, Georgia,* compiled for Telfair Academy of Arts and Sciences Inc., Georgia, 1952, p. 11, lists this portrait and the companion (111).

Collections: Thomas Clay, son of the subject; his son, Dr. Thomas Savage Clay, 1868-1949; his daughter, Mrs. Amander William Barrs.

Mrs. Amander William Barrs, Savannah, Ga.

111 Clay, Mrs. Thomas Savage

1836 · Canvas · 30 x 25

Signed on back of original canvas: "Jacob Eichholtz, 1836."

Matilda Willis McAllister, born Apr. 19, 1818, died 1869, was the daughter of George Washington McAllister (497) and his second wife, Mary Bowman (501). On Jan. 21, 1840, she married Thomas Savage Clay (110). They were the parents of five children.

Hostetter: "1837—July 23, George W. McAllister, Georgia, 2 portraits Mr. & Mrs. Clay—$70." Hensel: "Clay, Mrs."

Half-length figure, seated, facing left front; brown eyes, dark brown hair with center part worn high on top; full-sleeved black dress, wide white lace-

trimmed collar fastened with jeweled pin; right arm over sofa arm, right hand showing; at lower left brown wood frame of sofa with red upholstery, in left background a grey-brown column, background blue sky and brownish-pink clouds, brown above. The canvas has been rebacked, but the original signature was photographed before 1953.

Collections: Thomas Clay, son of the subject; his son, Dr. Thomas Savage Clay, 1868-1949; his daughter, Mrs. Amander William Barrs.

Mrs. Amander William Barrs, Savannah, Ga.

112 Clay, William

1824 · Canvas

Hostetter: "1824, Mar. 1, William Clay, portrait, $30." Hensel: "Clay, Wm., Clerk in Penn bank, 1825."

Unlocated.

113 Clemson, Rev. John Baker

c. 1830 · Canvas · 36 x 28 *Illus. p. 341*

John Baker Clemson, born in Philadelphia 1803, died in West Chester February, 1891, was the oldest of six children of Thomas Green Clemson, III, 1772-1813, Philadelphia merchant, a Quaker, and his wife Elizabeth Baker, an Episcopalian of Lancaster Co. He was graduated from Princeton in 1822, attended Alexandria Theological School in Virginia, and was ordained deacon at St. Stephen's Church in Philadelphia when the Rev. James Montgomery (585) was rector. He was a priest at St. James' in that city, and in 1826 went to Harrisburg. In 1828 he became associate rector and then rector of St. John's, Pequea, and Christ Church, Leacock, succeeding the Rev. Samuel Bowman (64). In 1832 the Rev. Mr. Clemson went to Delaware as rector of Chester, Marcus Hook, and Concord. In 1836 he became rector of the New Church of the Ascension, Philadelphia; in 1843, after working in Williamsport and Jersey Shore, he succeeded the future Bishop Bedell at Holy Trinity Church, West Chester, serving also as rector of the Church of the Ascension, Claymont, and St. Martin's at Marcus Hook. A brother, Thomas Green Clemson, IV, founded Clemson College in South Carolina. One of the four wives of the Rev. John B. Clemson was Margaretta Bull, died 1857, daughter of the Rev. Levi Bull (85) and his wife Ann Jacobs (87).

Three-quarter-length figure, standing behind red pulpit, left hand on pulpit, right arm and hand upraised, facing front; blue eyes, medium brown hair; black clerical gown with high white collar, sheer white neckband and tabs; fluted column in background at right, remaining background plain, light values right, darker at left.

This portrait was mentioned as being by "Eicholz" [*sic*] in "Memoir of the Rev. John Baker Clemson, D.D." by the Rev. S. F. Hutchkin in *The Delaware Churchman* (1898).

Collections: Rev. Thomas Green Clemson, son of the subject; his daughter, Mrs. Lewis Lawrence Smith (Gertrude Gouverneur Clemson); her son, Lawrence Meredith Clemson Smith.

Lawrence M. C. Smith, Philadelphia.

114, 115 Cloud, Joseph

1819 · Canvas

Hostetter: "1819, July 9—Joseph Cloud, 2 portraits —$60." Hensel: "Cloud, Joseph, 2 portraits, 1819."

The will of a Joseph Cloud, of Sadsbury Twp., Lancaster Co., made Mar. 18, 1829, and probated June 9, 1829, bequeathed "unto my beloved wife . . . Elizabeth two portraits of her deceased father and mother." The will also mentions a sister-in-law, Catherine B. Offner. The bequeathed portraits are presumably the recently located pair of Mr. and Mrs. John Gundacker (311, 312), parents of Mrs. Joseph Cloud (Elizabeth Gundacker), which are dated 1811. No Cloud portraits have been located.

Unlocated.

116 Cochran, George

1816 · Canvas

Ledger: "1816, Sept. 3—Rec'd. Sepr. 3d. 1816 of Mr. / George Cochran forty two / Dollars for a portrait & / frame."

Unlocated.

117 Cochran, Widow

1809 · Probably panel

Ledger: "1809, July 12—Widow Cochran, Dr. pr. Miss Hamilton / To painting a small profile— [£ 0] 7 6."

Unlocated.

118 Cohen, Mrs.

1824 · Canvas

Hostetter: "1824, Mar. 1, Mrs. Cohen, portrait— $30." Hensel: "Cohen, Mrs., 1824."

Unlocated.

*119 Coleman, Edward

c. 1815 · Canvas · *c.* 29 x 24 *Illus. p. 308*

Edward Coleman, born July 4, 1792, in Lancaster, died June 6, 1841, at Philadelphia, was a son of Robert Coleman (124) and his wife Ann Caroline Old (128). He married first, in 1816, Mary Jane Ross, 1797-1825, and second, Anne C. Griffith, 1802-1886. One of the wealthiest citizens of Lancaster, he was elected to the Pennsylvania House of Representatives in 1818 and 1819 and to the Senate of Pennsylvania for two terms from 1820. A daughter of the subject by his first wife, Harriet, 1820-1848, married in 1841 Eugene A. Livingston, 1813-1893; they were the grandparents of the listed owner.

Half-length figure of full-faced young man, seated, facing left front; brown eyes, thick curly brown hair and sideburns; white soft turned-down collar, small bow tie and ruffled shirt front, blue-black jacket with rolled collar, deep notches in lapel, double row of brass buttons, white waistcoat with narrow lapels; red-upholstered chair back to right, curved shadow lower left, plain greenish-brown background.

A small framed photograph representing this subject with birth and death dates inscribed on the back, which was seen on a table at Elizabeth Furnace, the old Coleman residence, Lancaster Co., April, 1956, has been mislaid. The photograph was by C. S. Bradford. Notes taken answer the description of this portrait, later reported to the writer by the Frick Art Reference Library. The portrait said to be by Eichholtz is entirely characteristic of the artist's work of this period.

Collections: Miss Jean Hemphill, great-grandniece of the subject; given by her (January, 1961) to her cousin, Edward Coleman Delafield, great-grandson of the subject.

Edward C. Delafield, Riverdale, N. Y.

*120 Coleman, George

c. 1810 · Panel · 9½ x 7 *Illus. p. 284*

George Coleman, born July 5, 1790, died at Speedwell Forge Nov. 9, 1821, was a son of Robert Coleman (124) and his wife Ann Caroline Old (128). No record of any marriage for the subject appears in the Coleman genealogy.

Less than half-length profile of young man, facing left; brown eyes, curly brown hair and sideburns, prominent nose; brown coat with brass buttons, yellow waistcoat, white collar and tie; plain brown background. Pebbled gilt mat frames portrait as oval.

The identification of the subject is derived from a pencil inscription which was seen on paper back attached to the frame, added by descendants.

Collections: From descendants of Robert Coleman to G. Dawson Coleman, his great-great-grandson; his widow, Mrs. G. Dawson Coleman. The portrait is at Elizabeth Furnace, Brickerville, Lancaster Co.

Mrs. G. Dawson Coleman, Bryn Mawr, Pa.

*121 Coleman, James

c. 1810 · Panel · 9½ x 7 *Illus. p. 284*

James Coleman, born at Elizabeth Furnace Sept. 5, 1784, died there Sept. 9, 1831, was the sixth child of Robert Coleman (124) and his wife Ann Caroline Old (128). He married Harriet Dawson, 1802-1865, on Sept. 18, 1822. They had five children.

Less than half-length profile of young man, facing left; brown eyes, brown hair and sideburns; brown coat with brass buttons, outlined lapel, white waistcoat, collar and flowing tie; plain brown background.

A pencil inscription on paper pasted to back of the frame identifies the subject and adds: "This picture was presented to James Coleman, son of George Dawson and Debbie B. Coleman by R. Coleman Hemphill in this year 1872." The usual gilt frame with gilded pebble mat, oval opening, has been retained on this and other Coleman panels. The likeness and style of another panel portrait in profile, listed as "Coleman Family, Young Man of #4" (134), so strikingly resembles the likeness of James Coleman that it may be a copy by Eichholtz of this subject. It also resembles Peter Coleman (123), the brother of James.

Collections: Inherited by descendants of Robert Coleman; G. Dawson Coleman, his great-great-grandson; his widow, Mrs. G. Dawson Coleman.

Mrs. G. Dawson Coleman, Bryn Mawr, Pa.

*122 Coleman, Mrs. James

c. 1827 · Canvas · 35¼ x 27¾ *Illus. p. 334*

Harriet Dawson, born Jan. 28, 1802, died Jan. 19, 1865, married James Coleman (121) on Sept. 18, 1822. They were the parents of five children: Robert; 1823-1878; George Dawson, 1825-1878;

Anne (Mrs. Charles Collins Parker, Mrs. Edward Pearce), born 1826; Sarah Hand (Mrs. Henry E. Drayton), 1828-1852; Harriet (Mrs. William Heyward Drayton), born 1830.

Three-quarter-length figure, seated, facing front, head slightly to right; brown eyes, brown hair parted in middle and elaborately curled at sides; white Empire-style dress, short puffed sleeves, neckline low, off shoulders, fur trimmed blue shawl, held with right hand over shoulder, and covering lower left arm and hand; upholstered wooden chair arm at lower left, curtain behind figure drawn to reveal fleecy-clouded sky to left, narrow dark vertical area at right.

A copy of this portrait owned by Mrs. G. Dawson Coleman is signed, lower right, by Oliver Lay and dated 1888. The inscription on it calls it a copy "after Thomas Sully." No portrait of Mrs. James Coleman is recorded by Sully, and the father of the present owner of 122, Mr. Frederick R. Drayton, says that this portrait has been passed down in the family as having been painted by Eichholtz. It is characteristic of his work, and strongly resembles the portraits of the Wilmer sisters (871, 872) of the same period. The collection of Mrs. G. Dawson Coleman also contains a portrait of James Coleman signed by Oliver Lay, 1884, of the same period as this portrait of Mrs. James Coleman. It is probably a copy from a larger portrait, the original artist unnamed.

Collections: Mrs. William Heyward Drayton (Harriet Coleman), 1830-1852, daughter of the subject; her daughter, Harriet Dawson Drayton Groome; her grandniece, Mrs. Donald D. Dodge, Jr. (Ruth Drayton). The portrait was hanging at the residence of the owner's father, Mr. Frederick R. Drayton, Bryn Mawr, Pa.

Mrs. Donald D. Dodge, Jr., Englewood, Colo.

*123 Coleman, Peter

c. 1810 · Panel · 9½ x 7 *Illus. p. 284*

Peter Coleman, born Aug. 26, 1782, was the fifth child of Robert Coleman (124) and his wife Ann Caroline Old (128). There is no death or marriage record for Peter Coleman in the family genealogy.

Less than half-length profile of young man, facing left; brown eyes, curling brown hair and sideburns, dark brownish-red coat with brass buttons, outlined notched lapel, white waistcoat, collar, neckband and flowing tie; plain brown background. Pebbled gilt mat frames the portrait as oval.

The likeness and style of another panel portrait, listed as Coleman Family, Young Man of #4 (134), resembles this one and also strikingly resembles the likeness of James Coleman, a brother (121).

Collections: From descendants of Robert Coleman to G. Dawson Coleman, his great-great-grandson; his widow, Mrs. G. Dawson Coleman. The portrait is at Elizabeth Furnace, Brickerville, Lancaster Co.

Mrs. G. Dawson Coleman, Bryn Mawr, Pa.

*124 Coleman, Robert

c. 1812 · Canvas · *c.* 30 x 25 *Illus. p. 293*

Robert Coleman, born Nov. 4, 1748, near Castle Finn, Donaghmore, Co. Donegal, Ireland, died in Lancaster Aug. 14, 1825, was the younger of two sons of Thomas Coleman, 1709-1778, by his first marriage, and a grandson of Peter Coleman, 1664-1736. He emigrated from Ireland to Philadelphia in 1764, bearing letters of introduction to the Biddle family and to Blair McClenahan. After a few months of employment in Mark Biddle's store, he was recommended to James Read, the prothonotary at Reading, and was in his employ for two years. In 1766 he became clerk and bookkeeper for Curtis and Peter Grubb at Hopewell Forge in Lancaster Co., then, after six months, worked for James Old, the proprietor of Quitapahilla (later New Market) Forge near Lebanon, residing with the family. He was married to Ann Caroline Old (128), the daughter of James Old, 1730-1809, and his wife Margaret Davies, at Reading Furnace, Chester Co., by the Rev. Thomas Barton, Episcopal minister, on Oct. 4, 1773. Fourteen children were born of this union, seven surviving infancy. After his marriage he rented the Salford Forge near Norristown and operated it for three years. In 1776 he moved to Elizabeth Furnace in Lancaster Co., leasing it and during the next few years purchasing the entire property from the owners who had acquired it after Henry William Stiegel's bankruptcy. This furnace manufactured munitions for the Revolutionary Army, in which both Robert Coleman and James Old served as officers. Robert Coleman became the wealthiest of the ironmasters in his district, acquiring other properties and, from the Grubb family, an interest in the famous Cornwall ore deposits. He was elected to the legislature for a one-year term in 1783 and to the

Pennsylvania Constitutional Convention of 1790. In 1791 he was commissioned Associate Judge of the courts of Lancaster Co. and during the next two decades was often the presiding judge because of Judge John Joseph Henry's illness. In 1795 he raised and commanded a troop of cavalry during the Whisky Rebellion. Coleman retired from active business in 1809 and moved from the mansion he had enlarged and occupied at Elizabeth Furnace to Lancaster for the remainder of his life. He lived on East King Street about a half block from the Square. The stone house and outbuildings at Elizabeth Furnace have remained in the Coleman family to the present time, where old records, iron stoves, portraits, and historic pieces have been assembled by descendants of Robert Coleman.

Half-length figure, seated, facing left front; light brown eyes, grey hair curled over ears, worn long or in a queue in back, possibly a wig, sideburns; high white turned-down collar, small bow tie and ruffled shirt front, white waistcoat, black jacket with cloth covered buttons; right hand on red-upholstered chair arm, holding a crumpled handkerchief; greenish-grey base of column in background to left, draped red curtain to right and left of the column, darker at upper right and mauve rose to left; blue sky and clouds in left background.

The portrait, which appears to have been cleaned at one time, strongly resembles the same subject (125) in many ways. The Coleman portraits were not recorded by the artist. They are among his early undocumented group of canvases and panels. It is not known which portrait frame is referred to in the Eichholtz Ledger: "1812, June 9—Robert Coleman, to 1 gilt frame £ 4 17 6." The portrait hangs at Elizabeth Furnace, Brickerville, Lancaster Co.

Collections: From descendants of the subject's son, James Coleman, born 1784, who died at Elizabeth Furnace 1831 and who married Harriet Dawson, 1802-1865; G. Dawson Coleman, great-great-grandson of the subject; his widow, Mrs. G. Dawson Coleman.

Mrs. G. Dawson Coleman, Bryn Mawr, Pa.

*125 Coleman, Robert

c. 1812 · Canvas · 28¾ x 23½ *Illus. p. 293*

Half-length figure, seated, facing left front, left hand resting on table at lower left, right hand placed over it; hazel eyes, grey hair or wig worn long and over ears, brushed back, possibly with a queue; white collar, neckband, small bow tie and shirt ruffle, dark jacket with cloth-covered buttons, full collar with double notch in lapel, highlight on collar, light waistcoat; upholstered chair back at right, plain background, lighter behind lower part of head and shoulders.

The owner has stated that this portrait, purchased by Miss Fannie B. Coleman, died 1930, from a member of the Hand branch of the family in Charleston, S. C., around 1928, was taken to the Philadelphia Museum of Art for attribution, where it was declared to be an Eichholtz. It was relined by an art dealer in Philadelphia, and possibly restored. It was cleaned and again restored in Philadelphia in 1961 for the listed owner. It strongly resembles the style of the portrait of the subject at Elizabeth Furnace (124) but is not a replica.

Collections: Miss Fannie B. Coleman (died 1930) of Cornwall, daughter of George Dawson Coleman (1825-1878) and his wife Deborah Brown; her nephew, G. Dawson Coleman; his widow, Mrs. G. Dawson Coleman.

Mrs. G. Dawson Coleman, Bryn Mawr, Pa.

*126 Coleman, Robert

c. 1815 · Canvas · 36 x 28 *Illus. p. 305*

Half-length figure, seated, facing left front, right hand and arm on edge of table to left, left hand not shown; thick stiff grey hair, possibly a wig, worn long, high forehead, hazel eyes; white collar, neckband and shirt ruffle with small white bow tie, yellow waistcoat, black jacket with rolled notched collar and black buttons; red chair back to right, quill pen and inkstand with papers on figured tablecloth in green, yellow, and red to left; plain background in shaded olive greens, with oval shadow at left.

Until recent years this portrait and the companion portrait (128) were thought by a former owner to be by Rembrandt Peale. Before the portraits were presented to the National Gallery of Art, they had been restored in Pennsylvania, but both still strongly resemble characteristics of Eichholtz painting around 1815-1820.

Collections: Thomas Bird Coleman, 1794-1836, son of the subject, Cornwall; Mrs. Margaret Coleman Freeman, 1820-1894, granddaughter of the subject, Cornwall; Mrs. Margaret Freeman Buckingham, 1857-1946, great-granddaughter of the subject, Washington, D. C.; Senator William C. Freeman, Cornwall, nephew of Mrs. Buckingham

and great-great-grandson of the subject; gift of William C. Freeman to the National Gallery of Art, 1947.

National Gallery of Art, Washington, D. C.

*127 Coleman, Robert

c. 1815 · Canvas · *c.* 36 x 28 *Illus. p. 307*

Half-length figure of elderly man, seated, facing left front; brown eyes, grey hair or wig worn long and over ears, brushed back; white collar, neckband, tie and shirt ruffle, black coat with cloth-covered buttons and notched lapel, light waistcoat, right arm and hand on table at lower left, on which are placed an ink stand, quill pen and papers; plain olive-brown background with darker curved shadow above table at left. The painting has been restored.

See Robert Coleman (126). A manuscript catalogue of the Delafield collection compiled in 1913 lists this portrait and a portrait of Mrs. Coleman as having been painted by Eichholtz. The likeness of this subject and that of the companion portrait (129) is not exactly similar to other portraits of the subjects (126 and 128), judging from Frick Art Reference Library photographs made in 1962, after restoration of 127 and 129.

Collections: Maturin L. Delafield, died 1917; his son, Edward C. Delafield, great-great-grandson of the subject.

Edward C. Delafield, Riverdale, N. Y.

*128 Coleman, Mrs. Robert

c. 1815 · Canvas · *c.* 36 x 28 *Illus. p. 304*

Ann Caroline Old, born May 21, 1756, died Oct. 11, 1844, was the daughter of James Old, 1730-1809, and his wife Margaret Davies, and granddaughter of Gabriel Davies, who emigrated from Wales. She was married to Robert Coleman, 1748-1825, on Oct. 4, 1773, at Reading Furnace by the Rev. Thomas Barton. She was the mother of fourteen children.

Half-length figure, seated, facing right front, hands held together with fingers crossed and left arm on table to right; hazel eyes, brown hair showing from under white net cap with stiff ruffled trimming, white ribbon tied under chin; long-sleeved black dress, with patterned black shawl over shoulders and soft white folds of scarf crossed in front under the shawl; rust-red curtain in background and deep red-upholstered chair back with brass nails to left, red book and white handkerchief on table to right, soft rounded shadow above. This is the companion portrait of 126.

Collections: Thomas Bird Coleman, 1794-1836, son of the subject, Cornwall; Mrs. Margaret Freeman Buckingham, 1857-1946, great-granddaughter of the subject, Washington, D. C.; Senator William C. Freeman, Cornwall, nephew of Mrs. Buckingham and great-great-grandson of the subject; gift of William C. Freeman to the National Gallery of Art, 1947.

National Gallery of Art, Washington, D. C.

*129 Coleman, Mrs. Robert

c. 1815 • Canvas • *c.* 30 x 25 *Illus. p. 306*

Half-length figure of elderly woman, seated, facing right front, hands held together with fingers crossed and left arm on table to right; hazel eyes, brown hair showing from under white net cap with stiff ruffled trimming, white ribbon tied under chin; long-sleeved black dress with patterned black shawl over shoulders and soft white scarf crossed in front under the shawl; red book and white handkerchief on table to right, red-upholstered chair back with brass nails to left; rust-red curtain behind figure, distant landscape with water and cloudy sky to right.

Another portrait of Mrs. Robert Coleman was seen in 1963 in the collection of Mrs. Frederick W. Longfellow, New York City, sister of Mr. Edward C. Delafield. It is a close copy of this Eichholtz portrait (129), and is signed (Frick Art Reference Library notes) on the stretcher: "Mrs. Ann Coleman. After the original of J. Eicholtz [*sic*] 184- / By Oliver I. Lay. 1875." In the collection of Mrs. G. Dawson Coleman at Bryn Mawr there is a large canvas portrait of Mrs. Robert Coleman, seen in 1962, not previously reported and unattributed. Except for the facial expression it most strongly resembles the portrait in the Delafield collection, but the facial treatment of the unattributed portrait appears characteristic of Eichholtz painting, closer to the likeness of the portrait in the National Gallery of Art (128). It is possible that it was done by Eichholtz; if not, it is an excellent copy. It is not considered a companion portrait to Robert Coleman (125) in the collection of Mrs. Coleman. The originals of the pairs of portraits of Mr. and Mrs. Robert Coleman are not determined.

Collections: Maturin L. Delafield, died 1917; his son, Edward C. Delafield, great-great-grandson of the subject.

Edward C. Delafield, Riverdale, N. Y.

*130 Coleman, Sarah Hand

1819

Sarah Hand Coleman, born July 31, 1802, died in Philadelphia Nov. 1, 1825, was the youngest of the fourteen children of Robert Coleman (124) and his wife Ann Caroline Old (128). She is buried in St. James' Churchyard, Lancaster, where a tombstone survives with a lengthy inscription extolling her virtues.

Hensel: "Coleman, Sarah, 1819."

In writing about Eichholtz's "patronage among the people of consequence in Lancaster," Hensel names in his text Robert Coleman, "to whom Eichholtz boxed 'Sarah's picture' " in 1820 [*sic*]. In the compiler's mind this portrait, unlocated, could be a profile like that of a young woman, sold erroneously as Mrs. Robert Coleman (136).

Unlocated.

*131 Coleman Family, Young man of, #1

c. 1810 · Panel · 9 x 8½ *Illus. p. 284*

Half-length figure of young man in profile, facing left; brown eyes, brown curly hair and sideburns; white shirt, collar, neckband, tie with long ends, dark jacket with brass buttons, striped yellow waistcoat; light brown background. Pebbled gilt mat frames portrait as oval.

The identity of the subject of this portrait has not been established. The portrait has come down in the family with other profiles of sons of Robert Coleman. From the youthful appearance of the subject, the portrait could represent the youngest son, Thomas Bird Coleman, 1794-1836, who would have been sixteen in 1810, the approximate date given.

Collections: Inherited in the Coleman family with other portraits; G. Dawson Coleman, great-great-grandson of Robert Coleman; his widow, Mrs. G. Dawson Coleman. This panel is at Elizabeth Furnace, Brickerville, Lancaster Co.

Mrs. G. Dawson Coleman, Bryn Mawr, Pa.

*132 Coleman Family, Young Man of, #2

c. 1810 · Panel · 9½ x 7

Less than half-length profile of young man, facing left; brown hair, lighter sideburns, brown eyes; white waistcoat, collar and tie, dark coat with notched collar and brass buttons; plain brown background.

The paint of the face was damaged and showed evidence of color disintegration or dirt. A Philadelphia gallery label (Warwick Galleries) attached to the paper cover on the back would indicate that some attempts were made at restoration and that the frame had been regilded. Subsequent to the above notes of 1956, when portrait was photographed for the writer at Elizabeth Furnace, where the panel remains, the portrait was cleaned by a Philadelphia conservator for the listed owner.

Collections: Inherited by descendants of the family of Robert Coleman (124); G. Dawson Coleman, his great-great-grandson; his widow, Mrs. G. Dawson Coleman.

Mrs. G. Dawson Coleman, Bryn Mawr, Pa.

*133 Coleman Family, Young Man of, #3

c. 1810 · Panel · 9½ x 7

The third of the panel portraits of young men now at Elizabeth Furnace, this profile is similar to the others. It was unknown to the writer until 1962. It had been found apparently with other relics of the Coleman family, lately on display in the house at Elizabeth Furnace. It bears the same Philadelphia gallery label on back of frame as (132), but no identification of the subject. It is believed that all the profile panels in the Coleman collection represent sons of Robert Coleman, and there may have been copies. A pebbled gilt mat frames the panel as oval. This panel was not photographed for the compiler.

Collections: Inherited by descendants of Robert Coleman at the residence Elizabeth Furnace, Brickerville, where it remains; G. Dawson Coleman; his widow, Mrs. G. Dawson Coleman.

Mrs. G. Dawson Coleman, Bryn Mawr, Pa.

*134 Coleman Family, Young Man of, #4

c. 1810 · Panel · *c.* 9 x 7

Less than half-length profile of a young man, no hands showing, facing left; dark eyes, curling dark hair and sideburns; white collar, shirt, neckband, tie with long ends, light waistcoat, dark coat with brass buttons; plain background. Pebbled gilt mat frames the portrait as oval, 7¼ x 5¾.

In 1962 the frame of this portrait bore a name

plate identifying the subject as "AARON BURR / Painted by / Robert Fulton." No panels of this type are known to have been painted by Fulton, who did some miniatures on ivory. Nor does the subject resemble documented portraits of Aaron Burr. The style and painting technique indicate a firm attribution to Eichholtz and a date of about 1810 or before. The former attribution and identification have been discarded by the present owners. The subject bears such a striking resemblance to the likenesses of two of the Coleman panel portraits, James Coleman (121), and Peter Coleman (123), that this panel is believed to be an Eichholtz representing a son of Robert Coleman (124).

Collections: Estate of Julius Sachse; the R. W. Norton Art Foundation.

R. W. Norton Art Foundation, Shreveport, La.

*135 "Coleman, Mr."

c. 1810 · Panel · *c.* 9 x 7

Almost half-length figure of young adult in profile, facing left; dark wavy hair and sideburns; black coat, white waistcoat, shirt, collar and tie; plain brown background. Pebbled gilt mat with oval opening.

The identity of the subject of this panel and its companion (136) cannot be established with any certainty. Both the likeness and the quality of the painting strongly resemble the panels of young men of the Coleman family now at Elizabeth Furnace and Bryn Mawr (120, 121, 123). Although, with another profile, advertised in 1954 as Mr. and Mrs. Coleman of Lancaster and sold in 1958 as Mr. and Mrs. Robert Coleman, this last identification of the portraits must be rejected. The subjects are too youthful for Robert Coleman, Sr., and his wife. Robert Coleman, Jr., 1788-1811, died unmarried. Since these panels could not represent Mr. and Mrs. Robert Coleman when young, and since the listed owner accepts this fact, the titles after sale have been changed. It is possible that the subjects could represent a son and a daughter of Robert Coleman, but no such documentary or traditional proof exists. See notes for Sarah Hand Coleman (130) and illustration, *Antiques,* LXVI (October, 1954), 267.

Collections: Arthur J. Sussel, Philadelphia; sold with the collection of his estate at Parke-Bernet Galleries, New York, October, 1958; Herbert B. Weaver.

Herbert B. Weaver, Lancaster.

*136 "Coleman, Mrs."

c. 1810 · Panel · *c.* 9 x 7

Half-length figure in profile, facing right; brown hair, long loose curls pinned high; short-sleeved black dress with white guimpe, pendant necklace, gold ring earring; both arms shown to slightly below elbow; plain brown background. Pebbled gilt mat with oval opening. See comment with (135).

Collections: Arthur J. Sussel, Philadelphia; sold with the collection of his estate at Parke-Bernet Galleries, New York, October, 1958; Herbert B. Weaver.

Herbert B. Weaver, Lancaster.

137 Cook, Eliza

1816 · Canvas · 29 x 24

Eliza Cook, born 1791, died Dec. 4, 1817, was the daughter of David Cook, 1750-1822, and his wife Mary McFarquhar, 1767-1820, and the granddaughter of the Rev. Colin McFarquhar (512) of Lancaster Co. She married Andrew Boggs of Lancaster (56) on June 22, 1810. Her second husband was a Mr. Katzenbaum.

Half-length figure of young woman, seated, facing left front, head tilted to left; dark eyes, dark hair parted in the middle, with curls behind the ears; long-sleeved, high-waisted white dress with high neck and white collar with triple layers of ruffles; right arm and hand on arm of chair upholstered in red velvet, left hand placed over right; plain brown background, darker wide vertical area to left.

A family tradition is that Eichholtz was commissioned by the Rev. Colin McFarquhar to paint portraits of himself, his daughters Janet McFarquhar (513), and Agnes (Mrs. Hugh Wilson), and his granddaughter Eliza Cook. A surviving portrait of Mrs. Hugh Wilson holding an infant is not characteristic of Eichholtz's painting, although attributed to him by some family descendants. The portrait of Eliza Cook was probably commissioned by her husband Andrew Boggs for whom two portraits were recorded in 1816. See 56, 57; the costume is correct for that date.

Collections: Collin McFarquhar Reed, 1804-1888, cousin of the subject; his daughter, Mrs. James Reed Clark (Laura Barlow Reed), 1845-1926; her daughter, Mrs. Lyman N. Cary (Anne Alison Clark); her daughter, Mrs. William L. Litle.

Mrs. William L. Litle, Milwaukee, Wis.

*138 Cooper, Mrs. Joseph

c. 1825 · Canvas · 30 x 25½

Mary Justice, born in Mt. Holly, Burlington County, N. J., in 1766, died in Philadelphia Sept. 27, 1831, was the youngest of eight children of Joseph Justice, who had been an English sea captain, and his wife Mary Swan, a native of Ireland. The parents had lived for a time in Philadelphia before moving to New Jersey. On Oct. 10, 1785, at Christ Church, Philadelphia, Mary Justice married Joseph Cooper, who died Mar. 4, 1809, at the age of 52. In 1794 he was a tailor in Mt. Holly, shortly afterward moving to Philadelphia to establish a mercantile business, at first with his brother-in-law George Justice, then alone, and succeeded by his sons Joseph and Colin. There were two other sons and two daughters.

Monro, *Index to Reproductions of American Paintings,* 219.

Half-length figure of middle-aged woman, seated, facing slightly left front; dotted net bonnet with ruffles; dark dress with sheer kerchief; hands folded in front, partly covered by a scarf; plain background.

In John W. Jordan's *Colonial Families of Philadelphia,* I (1911), 833, the author writes: "A fine portrait of Mary (Justice) Cooper is in the possession of Samuel W. Cooper. It is the only known portrait in existence of any of the children of John and Mary (Swan) Justice."

Exhibitions: Early American Paintings, Museum of the Brooklyn Institute of Arts and Sciences, Brooklyn, N. Y., Feb. 3 to Mar. 12, 1917 (25), illus. facing p. 25.

Collections: Samuel W. Cooper (1917).

Unlocated.

139, 140 Cox, John

1816 · Canvas

Ledger: "1816, Nov. 6 / John Cox (near Harrisburg) / To painting 2 portraits £ 22 10 0."

Unlocated.

141 Craig, John Charles

1823 · Canvas · *c.* 30 x 25

Signed l. r.: "J. E. / 1823."

John Charles Craig, born about 1802, died Sept. 8, 1837, at Milan, Italy, while traveling abroad, buried in the family vault in St. Peter's churchyard, Philadelphia, was the youngest of four children of John Craig, *c.* 1757-1807, and his wife Margaret Murphy Craig. He married Jane Josephine Sarmiento and had one son who died in infancy in 1837 and another son that survived him. The elder John Craig built Andalusia, and through the marriage of Nicholas Biddle (50) to Jane Margaret Craig, 1793-1856, the beautiful countryseat on the Delaware River became the Biddle family's residence. The widow of the younger John Craig married as her second husband Edward Biddle, a son of her first husband's sister.

Half-length figure, seated, facing right front; brown eyes, dark red-brown hair; black coat trimmed with dark brown fur, buff waistcoat and white vest, collar and stock, grey gloves held in hand; pin in stock set with pinkish stone; end of dark brown wooden sofa upholstered in crimson and studded with brass nails; background bright rust red, simulating a curtain. The portrait was restored for the listed owner in Philadelphia.

Collections: The Misses Jane Craig Biddle and Meta Craig Biddle, great-granddaughters of Mrs. Nicholas Biddle (Jane Margaret Craig), sister of the subject; their niece, Mrs. Wyndham R. Mayo (nee Meta Craig Biddle); her daughter, Mrs. John Tyson (Elise Biddle Robinson).

Mrs. John Tyson, Conshohocken, Pa.

*142 Crain, Eleanor Whitehill

Eleanor Whitehill Crain, born 1771, died Oct. 2, 1848, married Richard M. Crain (143). Her son Joseph became a doctor, and there were four daughters, Elizabeth, Mary Adeline, Eleanor and Agnes.

Exhibitions: "Antiquarian Display," 1885, Harrisburg. See Egle, *Centenary Memorial,* 361: "painted by Eicholtz [*sic*], owned by Mrs. W. W. Rutherford, Harrisburg."

Collections: Mrs. W. W. Rutherford, 1885.

Unlocated.

*143 Crain, Richard M.

Richard M. Crain, born November, 1777, in Hanover Twp., Lancaster Co., died in Harrisburg Sept. 17, 1852, was the son of Joseph Crain and his wife Mary Moore. He married Eleanor Whitehill (142) and was the father of one son, Dr. Joseph Crain, and four daughters. Brought up on his father's farm, Richard M. Crain served as deputy secretary of the land office for many years. In the War of 1812 he commanded a company of volunteers from Harris-

burg and was subsequently commissioned a colonel in the Pennsylvania militia. He was a representative from Cumberland Co. to the Pennsylvania Constitutional Convention of 1837.

Exhibitions: "Antiquarian Display," 1885, Harrisburg. See Egle, *Centenary Memorial,* 361: "painted by Eicholtz [*sic*], owned by Mrs. W. W. Rutherford, Harrisburg."

Collections: Mrs. W. W. Rutherford, 1885.

Unlocated.

144 Curcier (Curcur), Mr.

1827 · Canvas

Hostetter: "1827, July 7—Mr. Curcur, Kit-Kat portrait—$35." Hensel: "Curcier, Mr., Kit-Kat 1827."

The subject of this unlocated portrait may have been Andrew Curcier, who is listed in Philadelphia directories of the 1820's as a merchant in that city.

Unlocated.

145 Cust, Mrs. John

1837 · Canvas · 35½ x 27½ *Illus. p. 357*

Signed on back: "Mrs. Mary Cust / painted on her 61st Birth Day / by Eichholtz."

Mary Jack, born Nov. 17, 1776, died Mar. 15, 1847, was a daughter of Judge William Jack, born in Strabane Co., Ireland, 1751, died Greensburg Feb. 18, 1821, and his wife Margaret Wilson, born July 7, 1774, daughter of Charles Wilson who died May 3, 1818. Judge Jack, a son of Samuel Jack and a brother of Matthew, came to Greensburg prior to the burning of Hannastown on July 13, 1782. He owned considerable property, some of which was donated to the first Presbyterian Church and the original St. Clair Cemetery. Mary (Polly) Jack married John Cust, 1762-1823, who fled from Ireland during the Castleweigh rebellion. He was associated in business with the brothers of Mary Jack. In 1822 he was an incorporator of Christ Episcopal Church, a vestryman and contributor to the first building fund. After her husband's death Mrs. Cust lived in Kittanning, where her eldest daughter Florinda (Mrs. Thomas Blair) lived. After the death of Thomas Blair, 1792-1837, the family went to Pittsburgh to live with Mrs. Cust's younger daughter Margaret and her husband John Hopson Shoenberger. He was an ironmaster, a son of Dr. Peter Shoenberger and Sarah Krug Shoenberger. In the Trinity Cathedral (Episcopal) at Pittsburgh there is a window in memory of Mrs. Mary Cust, part of a memorial of the Shoenberger-Blair family. Mrs. Cust and her daughters are buried in Allegheny Cemetery.

Miller, William H., Index to Letters: "July 20, 1834, asked to go to Pittsburg to paint 5 heads in Doctor Schoenberger's family . . ." Hostetter: "1836, Dec. 7—John H. Shoenberger, 4 portraits—$200."

Three-quarter figure, seated facing left front, looking front with left hand resting on lower right arm and right hand holding spectacles on lap; straight dark hair showing from double ruffled white bonnet, with dark ribbon bow on top and tied with dark ribbon under chin to her right side; dark silk dress, long sleeves tight at wrists, very full above, pointed cape collar with a pointed sheer white collar on top; high chair back in right background with brass upholstery nails; scrolled wooden chair arms upholstered with brass nails; draped curtain in right background and large urn on balustrade against a sky to left. The inscription on the back of the original canvas is in large paint script characteristic of some other Eichholtz signatures.

As Kittanning is not far from Pittsburgh, it is not known if this portrait was painted just before or after Mrs. Cust came to Pittsburgh to live with the Shoenbergers in 1837. If the original commission of five heads was fulfilled it could have included the portraits of Dr. and Mrs. Peter Shoenberger (765, 766), Anna Maria Shoenberger (Mrs. Henry Miller Watts, 763), and Mrs. Thomas (Florinda Cust) Blair (55), as well as the portrait of Mrs. Cust. On Aug. 17, 1834, Eichholtz wrote to his son-in-law Robert Lindsay from Rebecca Furnace, Huntington Co., that he had remained in Pittsburgh five days, the family he went to paint being frightened away by some few cases of cholera occurring along the river. They requested him to go on to "this very pleasant place about nine miles from my brother Charles. . . . Sept. 1, 1834, home again." Eichholtz is known to have painted portrait heads, carrying the canvases home to his painting room to be finished. As the copy of his late ledger made by Mrs. Hostetter is not complete, some entries may be for commissions at one date and others for payments of a later date. We know all portraits were not recorded by the artist. Rebecca Furnace in Huntingdon Co. was one of many furnaces and residences owned by the Shoenberger Family, some of which were named

after the daughters of John Hopson Shoenberger. It is not known if Eichholtz painted Mrs. Cust and Mrs. Blair in Pittsburgh, in Huntingdon Co., or elsewhere. This family collection includes a portrait of Bishop William White (869), a friend of the family.

Collections: Mrs. John Cust (Mary Jack); her daughter, Mrs. Thomas Blair (Florinda Cust); Thomas S. Blair; George D. Blair, Sr.; George D. Blair, Jr., of New Castle; his son, Robert Dike Blair, great-great-great-grandson of the subject.

Robert Dike Blair, Middlebury, Vt.

146 Dale, Richard

c. 1821 · Canvas · 30 x 25

Richard Dale, born in Norfolk County, Va., Nov. 6, 1756, died in Philadelphia Feb. 26, 1826, was the son of Winfield Dale, a shipwright of the parish of Portsmouth, and his wife Ann Sutherland. From 1768 to 1775 he shipped aboard a merchantman commanded by an uncle, and was chief mate by 1775. In 1776 he served first with the Loyalists and then with the Continental Navy, making trips to France and England aboard the *Lexington*. Captured by the English, he was convicted of high treason, committed to an English prison, escaped, but was recaptured. Making good a second escape in 1779, he joined John Paul Jones aboard the *Bon Homme Richard* as second in command, participated in the famous battle with the *Serapis* off Flamborough Head, was first to board the *Serapis* and was wounded. He then served with Jones aboard the *Alliance* and the *Ariel*. From 1781 he was lieutenant, mate, and captain aboard several Continental Navy and privateer ships. From 1783 to 1794 Dale was active in merchant shipping, chiefly in command of East Indiamen. When the new navy was formed, Washington in 1795 appointed Dale as one of its six captains, but he was given an extended furlough to sail to Canton, China. Following a dispute with Commodore Truxtun in 1799, he left the naval service, but after settlement of the dispute in his favor he was commodore of a six-vessel fleet in the Mediterranean, protecting commerce from the Barbary pirates from 1800 to 1802. After another dispute he retired from the navy and lived in Philadelphia as a private citizen. He was president of the Washington Benevolent Society for several years and served on the committee charged with protecting the city during the War of 1812. He was married on Sept. 15, 1791, to Dorothea Crathorne, 1767-1832, of Philadelphia. Two sons, Richard Sutherland and John Montgomery, both served in the navy and died in service. There were five other children, two daughters dying in infancy.

Dunlap, *History of the Rise and Progress . . .* (1834), II, 230 *n*: "—in 1821—to Philadelphia, where the first portrait he painted was Freeman's, and soon afterwards Commodore Gale's"; Hensel: "Gales, Commodore, 1821."

Half-length figure of elderly man, seated, facing left front, light brown eyes, pink to florid complexion, grey hair, darker eyebrows; dark jacket, yellow waistcoat, white collar and tie; red chair back to right, brown background.

The Dunlap and Hensel references would seem to refer to this portrait despite errors in the name, no Commodore Gale or Gales being known. Thomas Sully made a copy of this portrait, begun Jan. 31, 1833, finished Apr. 23, 1833, same size as the Eichholtz painting, signed and dated, "T. S. 1833 after Eicholtz [*sic*]." The Sully portrait was restored by Hannah Mee Horner in 1937. It was in storage in Philadelphia in 1960, owned by Edward C. Dale, Jr., and his brother Richard H. Dale. The owner of the Eichholtz portrait has said that the Eichholtz portraits in the family were signed. No signature appears on the face of this repaired canvas. Records of its restoration in New York in 1954 are evidence that a former lining was removed and another lining attached. No signature or replica of one was recorded. See portrait of the subject's wife (147) and daughter (148). The portrait was mentioned in the *Pennsylvania Magazine of History and Biography,* IV (1880), 500 *n*. After the death of the listed owner's grandmother, Mrs. Joseph Miller Wilson of New York, her sister Elizabeth, Mrs. (Commodore) William Ronchendorf of New York, possessed the portrait for a time (1880), until it went to Mrs. John Trevor Gibson, whose inheritance it was.

Exhibitions: Twelfth Annual Exhibition, Society of Artists, Pennsylvania Academy of the Fine Arts, 1823 (257), as "Commodore Dale."

Collections: Mrs. Thomas McKean Pettit, daughter of the subject, 1804-1839; her daughter, Mrs. Joseph Miller Wilson (Sally Pettit), 1839-1906; her daughter, Mrs. John Trevor Gibson (Mary Hasell Wilson), 1873-1913; her daughter, Mrs. Alice Dale Pent (Alice Dale Gibson); Philadelphia Maritime Museum, 1967.

Philadelphia Maritime Museum, Philadelphia.

*147 Dale, Mrs. Richard

c. 1821 · Canvas · 30 x 25 *Illus. p. 320*

Dorothea (or Dorothy) Crathorne, born in 1767, died in Philadelphia Sept. 4, 1832. She was married at Christ Church, Philadelphia, on Sept. 15, 1791, to Richard Dale, 1756-1826, who at that time was a captain in mercantile shipping. They were the parents of seven children, among them Midshipman Richard Sutherland Dale, 1795-1815, and Sarah Barry Dale (Mrs. Thomas McKean Pettit, 148), born 1804.

Three-quarter figure of a woman past middle age, seated, facing right front; brown eyes, brown curls showing from under elaborate ruffled bonnet with long bow over left temple and bow under left part of chin; dark high-waisted dress with long sleeves and triple-layered embroidered lace collar, light paisley-trimmed scarf around shoulder and over arms; red chair back showing at left, brownish Corinthian column in right background; evidence of overpainting and repair work on neck during restoration.

This portrait, in storage 1960, is a companion to Richard Dale (146) which was exhibited in 1823. It was restored and rebacked in 1937 (label on back).

Collections: Descended in the family (with the Sully copy of Commodore Dale by Eichholtz) from the only surviving son of the subject, Edward Dale, who was born in 1801; his son, Richard Dale; his son Edward C. Dale, 1875-1947; his sons, Richard H. Dale and Edward C. Dale, Jr.

Richard H. Dale, Washington, D. C., and Edward C. Dale, Jr., St. Croix, Virgin Islands.

148 Dale, Sarah Barry

1822 · Canvas · 30 x 25 *Illus. p. 320*

Signed, l.l.: "J. E. 1822."

Sarah Barry Dale was born in Philadelphia Jan. 19, 1804. She was the daughter of Commodore Richard Dale (146) and his wife Dorothea Crathorne (147). She married Thomas McKean Pettit, 1797-1853, son of Andrew Pettit and Elizabeth McKean. Andrew was a son of Charles Pettit. Charles, born 1736 in New Jersey, after a legal career became a member of the Pennsylvania House of Representatives, 1783-1784, was a member of the Continental Congress, 1785-1787, and died in Philadelphia Sept. 4, 1806.

Half-length figure, young woman, facing slightly right, head turned to left; dark brown hair dressed high with center part and thick curls on sides, hazel eyes; sheer, low-necked white dress, Empire style with short puffed sleeves, grey velvet shawl with peach-colored lining over left shoulder, arms and hands; centered behind figure, a wide grey column the base of which appears on each side of canvas; rust-red drapery above column to left, scumbled sky background on each side of column.

Collections: From subject to her daughter, Mrs. Joseph Miller Wilson (Sally Pettit), 1839-1906; her daughter, Mrs. John Trevor Gibson (Mary Hasell Wilson), 1873-1913; her daughter, Mrs. Alice Dale Pent (Alice Dale Gibson).

Mrs. Alice Dale Pent, Philadelphia.

149 Dallas, Alexander James

1822 · Canvas

Alexander James Dallas, died Sept. 30, 1826, was the oldest of eight children of George Mifflin Dallas, 1792-1864, and his wife Sophia Chew Nicklin, 1798-1869, who were married May 23, 1816. Philip Nicklin Dallas, 1825-1866, was their only son to reach maturity.

Hostetter: "1822, Sept. 30 — George E. [*sic*] Dallas, Philada., portrait of son—$20." Hensel: "Dallas, (for Geo. M.D.) 1822." Hensel *Pennsylvania Magazine:* "Dallas, Geo. M. Dallas, 1822."

Neither the Hostetter list nor the Hensel list identifies the son of George M. Dallas by name. In the text of his article in the 1913 *Pennsylvania Magazine,* 54, Hensel states: "on September 30, 1822, George M. Dallas, later Vice President in Polk's administration, paid him $20 for the portrait of 'his son George.' " The identification of the probable subject of this recorded but unlocated portrait would appear to be Alexander James Dallas, namesake of his paternal grandfather, early friend of Eichholtz, as a young child. Only in the Hensel text is there a name given to "the son," and it is erroneous.

Unlocated.

150 Darlington, Dr. William

1810 · Panel · 9 x 6½

William Darlington was born Apr. 28, 1782, in Dilworthtown, Chester Co., and died Apr. 23, 1863, at West Chester. His parents, both Quakers, were

Edward Darlington, 1755-1825, and Hannah Townsend, 1760-1826, both of East Bradford, Chester Co. William Darlington studied medicine at the University of Pennsylvania and became surgeon to a regiment of militia in his native county at the age of twenty-three. For this he was disowned by the Society of Friends. In 1808 he married Catharine Lacey and continued to practice medicine until the summer of 1814 when he volunteered as a member of the "American Grays" of Chester Co., continuing in military service to become a Major in the War of 1812. Later he resumed the practice of his profession, dabbled in politics, and became a congressman. In 1830 he was president of the Bank of Chester County. Today he is best known for studies in his avocation, which was botany. He published several works on this science and when he died, at the age of 81, his tombstone was appropriately inscribed in Latin with the wish that the plants of Chester, that he loved so well, might blossom forever above his grave. His diary of service in the War of 1812 was published by the *Western Pennsylvania Historical Magazine* for September, 1937.

Head and shoulders, painted oval, profile, facing left; brown hair worn with a queue, grey-brown eyes, white neckband, high collar and small bow tie, dark waistcoat with high collar, black jacket; background in shades of grey and brown.

The *Catalogue of American Portraits in The New-York Historical Society* (176) reports the panel inscribed on the back: "Wm. Darlington, M.D. Anno Aetat. 28-9. Painted by Jacob Eichholz [*sic*], Lancaster, Pa., October, 1810."

Collections: The portrait was a gift to the New-York Historical Society in 1914 from Daniel Parish, Jr.

New-York Historical Society, New York City.

151 Davies, Edward

c. 1835 · Canvas · 28¾ x 23¾

Edward Davies was born in Caernarvon Twp., Lancaster Co., Nov. 19, 1779, died at Churchtown May 17, 1853, and was buried at Bangor Episcopal Church, which was opposite his home and store. Later his remains were taken to the Episcopal Cemetery at Pottstown. He married Rachel Henderson, 1784-1824. Although a merchant, he also engaged in farming and the ironmaking industry, and was active in the Anti-Masonic Party. From 1834 to 1835 he served in the Pennsylvania legislature, and from 1837 to 1841 in Congress as a Whig.

Hensel: "Davies, Edw."

Half-length large figure, seated, facing left, head almost front; wavy greying hair, brushed low over right side of forehead; black coat with high rolled collar, black waistcoat, white shirt and high collar, black stock; left arm and hand resting high on chair back in lower right; background plain.

This unlocated portrait is described from a photograph in the collection of the Lancaster County Historical Society. In 1912 the canvas appears to have had cracks, but the photograph shows it to be a characteristic Eichholtz painting of the mid-thirties.

Exhibitions: Lancaster Exhibition, 1912 (50), owned by Mrs. Samuel Wright, Columbia.

Collections: Mrs. Samuel Wright, died 1916, granddaughter of the subject; her nephew, Reginald Wright Kauffman; Mrs. Reginald Wright Kauffman, Bath, Me., died 1952, buried at Columbia.

Unlocated.

*152 Davis, Mrs. Archibald Douglas

c. 1829 · Canvas · 30 x 25 *Illus. p. 339*

Julianna Barton Anderson, born Sept. 2, 1779, died May 11, 1837, was the daughter of John Anderson and his wife Susanna Griffith of New Holland, Lancaster Co. She married Archibald Douglas Davis, 1776-1803, was the mother of Gabriel Davis (153), lived in New Holland all her life, and was a member of the Episcopal Church.

Hensel: "Davis, Susanna Barton, W. W. Davis, Sterling, Ill."

Half-length figure of middle-aged woman, seated, facing slightly left front; straight dark hair, parted in center; sheer white cap with ruffled lace edging around face and on top, striped ribbon tied in bow under chin; sheer white kerchief collar with lace border over white collar of long full-sleeved black dress; light-colored shawl with patterned dark border over right shoulder and arm and lower left arm; fingers of left hand resting on top edge of red leather-bound prayer book supported on lap; red chair back at right, plain light background with darker column and base to left.

The given name of the subject in the Hensel list is an error. Her mother and her daughter-in-law were both named Susanna. The prayer book in the portrait is still owned by the family.

Collections: Family of the subject's son, Gabriel Davis, New Holland, Pa., and Sterling, Ill., until 1952; John W. Davis, great-grandson of the subject.

John W. Davis, Kirkwood, Mo.

153 Davis, Gabriel

1829 · Canvas · 30 x 25 *Illus. p. 339*

Signed in flowing script on back: "Painted by J. Eichholtz. Phil. 1829."

Gabriel Davis, merchant and farmer, born Aug. 2, 1803, at New Holland, died Jan. 26, 1880, at Sterling, Ill., was the son of Archibald Douglas Davis, 1776-1803, and his wife Julianna Barton Anderson (152). He married Susanna Roland Diller (154) in 1835 and resided in New Holland until 1856, when he moved to Sterling, Ill., where he and his wife and family remained.

Hensel: "Davis, Gabriel, 1836."

Half-length figure of adult young man, seated, facing left front, holding with both hands a large tan leather-bound ledger, red label on spine; blue eyes, light brown wavy hair, sideburns, thick eyebrows; high white collar, neckband and shirt ruffle, dark brown broadcloth jacket with darker brown velvet collar, double row of cloth-covered buttons; left hand supporting book at lower spine, right hand at top with index finger between pages; ink pot with part of quill pen on table at lower left, red chair back behind subject to right, light background with suggestion of fleecy clouds.

Hensel's dates for this portrait and Mrs. Davis (154) must be based on knowledge of the date of the latter only. These portraits were restored for the listed owner.

Collections: Family of the subject, New Holland, Pa., and Sterling, Ill., until 1952; John W. Davis, grandson of the subject.

John W. Davis, Kirkwood, Mo.

154 Davis, Mrs. Gabriel

1836 · Canvas · 30 x 25 *Illus. p. 340*

Signed in flowing script on back: "Eichholtz 1836."

Susanna Roland Diller, born July 27, 1815, died Oct. 25, 1907, was the daughter of Jonathan Diller and his wife Ann Weaver of Downingtown. In 1835 she married Gabriel Davis (153) in Philadelphia, the ceremony performed by Bishop William White. The subject and her husband and family are buried in Sterling, Ill.

Hensel: "Davis, Mrs. Gabriel, Susanna Rowland [*sic*], 1836."

Half-length figure of adult young woman, seated, facing right front, head turned left; straight light brown hair, parted in center, brushed back from ears and worn high at back with comb and ornament; black off-shoulder gown with long large-puffed sleeves, jeweled clasp at waist, jeweled heart brooch, gold-colored silk scarf with fringe over shoulders and held by right hand, jeweled ring on forefinger; red chair back to left against dark column, background light with suggestion of sky, curved shadow to right.

Collections: Family of the subject, New Holland, Pa., and Sterling, Ill., until 1952; John W. Davis, grandson of the subject.

John W. Davis, Kirkwood, Mo.

155 Davis, Captain William

1812 · Canvas · 29 x 24

Inscription on relined canvas: "Eichholtz/1812."

William Davis, born 1755 in Bandon, Ireland, died 1831 in Philadelphia, was a sea captain and the owner of shipping interests. In 1808 he was appointed assistant warden of the Port of Philadelphia by Gov. Thomas McKean. He attended Christ Church in Philadelphia and is buried in the churchyard. Capt. Davis married (1) Elizabeth McLean, 1775-1801, and (2) Margaret Matilda Hely (156) on Oct. 13, 1810. His only surviving child, Martha Rebecca, was born of the first marriage.

Half-length figure, seated, facing right front, hands not shown; brown eyes, grey hair; dark jacket with rolled collar; red chair back, plain brown background.

Exhibitions: Exhibition of Portraits, presented by National Society of Colonial Dames of Pennsylvania, Pennsylvania Academy of the Fine Arts, Philadelphia, Dec. 8, 1958 - Jan. 11, 1959 (5), lent by Neilson C. Bridger.

Collections: Mrs. Charles Clark (Martha Rebecca Davis), died 1877, only surviving child of the subject and his first wife; her son, Ephraim Clark Jr., died 1885; his son, Charles Clark, and his wife Bertha Smith to 1947; their daughter, Miss Bertha Clark; given by her in 1947 to her cousin, Neilson Clark Bridger.

Neilson C. Bridger, Chestnut Hill, Pa.

156 Davis, Mrs. William

1812 · Canvas · 29 x 24

Inscription on relined canvas: "Eichholtz/1812."

Margaret Matilda Hely, born 1776, died Nov. 11, 1820, was the second wife of Capt. William Davis (155). They were married Oct. 13, 1810, at the home of her sister, Anne Toomy, Charlotte Hall, St. Mary's Co., Md.

Three-quarter-length figure, seated, facing left, head toward front, hands not shown, dark brown hair, parted in center and softly waved over sides of forehead, short or pinned close in back, blue eyes; cream-colored dress with short puffed sleeve, high collar pleated in back, open at throat, narrow ruffles down front of blouse, gold satin scarf around shoulders and over lower arms; red-upholstered chair back with brass nails to right, background light olive shaded to darker areas. In 1963 there were two holes in the original canvas, one in the upper right background, the other in the upper part of the blouse.

Two paper labels are attached to the stretcher. A type-written one, upper right, reads: "Margaret Matilda Hely / Second Wife of / Captain William Davis / Married October 13th / 1810 Died Nov. 11th 1820 / Portrait by Nagle [*sic*]." The other, lower center, and written in ink, states: "Mrs. William Davis / and wife of Wm. Davis—Dates unknown." Despite the unexplained attribution to John Neagle on the apparently later label, the present owner states that the portraits have always been known in the family as the work of Eichholtz. This portrait and its companion, Capt. William Davis, are of the same dimensions, have identical frames, and bear the same "Eichholtz/1812" inscriptions on the relinings. They resemble the work of Eichholtz.

Collections: Mrs. Charles Clark (Martha Rebecca Davis), died 1877, step-daughter of the subject; her son, Ephraim Clark, Jr., died 1885; his son, Charles Clark, and his wife Bertha Smith to 1947; their daughter, Miss Bertha Clark; given by her in 1947 to her cousin, Mrs. John B. Robinson (Julia Bridger).

Mrs. John B. Robinson, Haileybury, Ont., Canada.

157 Dawson, Mordecai Lewis

c. 1824 · Canvas · 30 x 25

Mordecai Lewis Dawson, born Apr. 11, 1799, in Philadelphia, died there Dec. 8, 1872, was the son of William Dawson, 1773-1800, and his wife Rachel Lewis. On Nov. 20, 1820, he married Elizabeth Poultney, 1801-1876. They were the parents of five daughters and two sons. Dawson was a prominent Philadelphia brewer, a philanthropist, and for more than twenty years president of the Pennsylvania Hospital.

Hensel: "Dawson, Mordecai Lewis, Owned by the Collins Family."

Half-length figure of young man, seated, facing left front; blue eyes, wavy light brown hair; pleated shirt front, high white collar and stock, black coat, fawn-colored waistcoat, low cut and with top two buttons unfastened; left hand holding partly legible letter addressed: "Mr. M. L. Dawson / Brewer, / Philadelphia"; crimson chair back to right, varicolored vertical area to left, plain dark background.

Exhibitions: Loan Exhibition of Historical Portraits, Pennsylvania Academy of the Fine Arts, Philadelphia, Dec. 1, 1887 - Jan. 15, 1888 (119), owned by Mrs. Frederick Collins.

Collections: Mrs. Frederick Collins (Elizabeth Dawson), daughter of the subject; her daughter, Mrs. Charles Frederic Hulse; her daughter, Mrs. Burnet Landreth, Jr.; her son, Col. Burnet Landreth, 3rd, U.S.M.C., Rtd.; his daughter, Mrs. Nelson Slater, Jr.

Mrs. Nelson Slater, Jr., Far Hills, N. J.

158 Deacon, Captain David

1826, or later · Canvas

The subject is assumed to be the David Deacon who became a Captain in the Navy on Jan. 26, 1826, having entered it as a midshipman in 1799. It is possible that the subject of the portrait exhibited in 1841 was related to Peter A. Deacon, who is listed in Philadelphia directories of the 1820's and 1830's as shipmaster and mariner.

Exhibitions: Artists' Fund Society, Pennsylvania Academy of the Fine Arts, Philadelphia, 1841 (139), Portrait of Capt. D. Deacon, U.S.N., owned by E. P. Deacon. Rutledge, 69.

Unlocated.

159 De Lancey, Bishop William Heathcote

c. 1829 · Canvas · 26 x 22½

William Heathcote De Lancey, born Oct. 8, 1797, in Mamaroneck, N.Y., died Apr. 5, 1865, at Geneva, N.Y., was the third son of John Peter De Lancey and his wife Elizabeth Floyd. He was married Nov. 20, 1820, to Frances Monro, second daughter of Peter Jay Monro of Mamaroneck. They were the parents of eight children. After graduation from Yale in 1817, De Lancey studied with Bishop John Henry Hobart and served at Trinity and Grace Churches in New York City and at St. Thomas', Mamaroneck. In 1823 he was ordained a priest of the Protestant Episcopal Church and served as assistant minister in several Philadelphia parishes, was secretary of the diocese and House of Bishops, and was awarded the degree of Doctor of Divinity by Yale in 1827. He was Provost of the University of Pennsylvania from 1828 to 1833. On May 9, 1839, he was consecrated bishop of the newly created diocese of Western New York, and made his residence in Geneva. Becoming increasingly important in church affairs, he was appointed to represent the American Church at the Third Jubilee of the Society for the Propagation of the Gospel in London in 1852, and received an honorary D.C.L. from Oxford.

Hensel: "De Lancy [*sic*], Rev. Wm., Kit-Kat [*sic*]"; Hensel, *Pennsylvania Magazine,* 55-56. Hostetter (out of chronological order), 111: "R.L.E.—Bishop De Lancey of New York."

Head and shoulders of young man facing right front, high forehead and thick hair; clerical gown with high white collar and bib. This portrait, known in 1912, is neither full-length nor a Kit-Kat size as listed in Hensel.

Exhibitions: Lancaster Exhibition, 1912 (53), lent by Miss Susan L. Ziegler; Early American Paintings, Brooklyn Museum, February-March, 1917 (26), illus. facing p. 26, lent by Alexander Smith Cochran.

Collections: Robert Lindsay Eichholtz, son of the artist; purchased from Miss Susan L. Ziegler, stepdaughter of Robert Lindsay Eichholtz, Lancaster, by Alexander Smith Cochran, who housed the portrait in Philipse Manor Hall, Yonkers, N. Y., and bequeathed it in 1929 to the American Scenic and Historic Preservation Society, N. Y.

American Scenic and Historic Preservation Society, N. Y.

160 De Lancey, Bishop William Heathcote

1830 · Canvas

Hostetter: "1829, June 2, Rev. W. De Lancey, Kit-Kat portrait—$45." Hensel: "De Lancey, Rev. Wm., Full length; De Lancey, Rev. Wm., Kit-Kat."

Hensel's two entries for both full-length and Kit-Kat portraits may have been based on the Eichholtz Ledger of 1817-1842 copied by Mrs. Hostetter, the Kit-Kat portrait assumed to be larger than the portrait of this subject existing in Lancaster in 1912. Portraits recorded by Eichholtz as Kit-Kat size are usually larger than the average size of 30 x 25 inches. See portraits of the Rev. Levi Bull (85) and Serena Angelica Mayer (568).

Unlocated.

161 Diffenderffer, John

c. 1822 · Canvas · 36 x 30

John Diffenderffer, born Jan. or June 6, 1775, died May 2, 1835, was the son of Michael Diffenderffer, 1744-1809, of Baltimore, Md., and his wife Dorothy Job, 1756-1829. He married, first, Catherine Rogers, who died in 1818. Next, he married Catherine Cane (162) on May 22, 1823, by whom he had five children. John Diffenderffer was a Baltimore grocer and iron merchant. According to the listed owner the name is spelled as above.

Large three-quarter-length figure, seated; black hair, brown eyes, ruddy complexion; white collar, stock and jabot, bottle-green jacket with brass buttons, gold watch fob and key; carved wooden sofa arm with brass nails, cherry-red curtain to left, column to right, plain greyish background.

Exhibitions: Peale's Baltimore Museum Exhibition, Baltimore, Md., 1822 (108), "J. Diffenderfer, Esq. [by] Eichholtz," lent by "John Diffenderfer" (the subject).

Collections: From subject to his son, Octavis Diffenderffer, 1830-1883; his widow, Anna Crown Diffenderffer; her son, Charles Ross Diffenderffer, 1850-1922; his son, Charles M. Diffenderffer, died 1969; Mrs. Charles M. Diffenderffer, gift to Maryland Historical Society.

Maryland Historical Society, Baltimore.

162 Diffenderffer, Mrs. John

1833 · Canvas · *c.* 30 x 26

Inscription on back of canvas: "Mrs. Catherine Diffenderffer / Painted in the 34th year / of her age / by / Eichholtz 1833."

Catherine Cane, born Feb. 1, 1799, died July 14, 1875, married John Diffenderffer (161) May 22, 1823, as his second wife. They had five children.

Three-quarter-length figure of stout woman, seated facing slightly left front; blue-grey eyes, pink complexion, elaborate curled coiffure; golden-tan taffeta dress with white lace edging around off-shoulder neckline, long sleeves with large puffs, long gold chain necklace held to breast with right hand, ring on third finger, jeweled brooch, jeweled buckle on wide dark belt, part of left hand shown in lap; background plain, brownish at right, shading to light greyish green at left, with rounded heavy brown shadow above right arm.

Exhibitions: Two Hundred and Fifty Years of Painting in Maryland, Baltimore Museum of Art, Baltimore, Md., May 11 - June 17, 1945 (77), illus. p. 39, lent by Mrs. Charles M. Diffenderffer.

Collections: From subject to her son, Octavis Diffenderffer, 1830-1883; his widow, Anna Crown Diffenderffer; her son, Charles Ross Diffenderffer, 1850-1922; his son, Charles M. Diffenderffer, died 1969; Mrs. Charles M. Diffenderffer, gift to Maryland Historical Society.

Maryland Historical Society, Baltimore.

163 Diller, Roland

1831 · Canvas · 29½ x 24½

Inscription on back: "Roland Diller / painted in the 32. Year / of his Age. / painted Oct.r 1831 / Eichholtz / 1831."

Roland Diller, born at New Holland, Lancaster Co., Dec. 5, 1799, died there Sept. 16, 1882, was the oldest of seven children of Peter Diller, 1761-1816, and his wife Elizabeth Roland, 1767-1830. In his early life he engaged in mercantile pursuits, then became a skilled conveyancer and surveyor. He operated a hotel in New Holland and became a large landowner. For more than forty years he was a justice of the peace in Earl Twp. One of the founders of the *Anti-Masonic Herald* of New Holland, he was an active Whig and later a Republican, but never held an elective office. He was known to his contemporaries as a scholarly bibliophile, the owner of an unusually comprehensive library. Diller never married.

Half-length figure, seated, facing left front; wavy sandy hair, parted on left, blue eyes, long nose; white stock, high collar, shirt front with stud, waistcoat, black coat with rolled collar, left hand holding open copy of *Niles' Weekly Register;* to right, red chair back and brown background, landscape to left with trees, blue sky, clouds.

The painted inscription in large script on the back of the canvas, with the signature in block letters and having a joined double HH in "Eichholtz," may be original, or it is possibly a close copy on an old relining. One or two words at the lower left, which may be "in the 31," have been partly painted out, obviously a correction.

Collections: Miss Annie Elvira Diller, sister of the subject; the children of her sister, Mrs. George W. Styer (Sara Emeline Diller), Miss Grace Styer and Mrs. Clay Sprecher (Florence Styer) of Lancaster; Mr. Sprecher, Pittsburgh; his daughter, Mrs. Frank J. Brown, Jr.

Mrs. Frank J. Brown, Jr., Glenshaw, Pa.

164 Diver, Joseph

1820 · Canvas · 30 x 25

In De Silver's Philadelphia *Directory,* 1823, a Joseph Diver is listed as carpenter, 4 Filbert St., dwelling 185 Cherry. In 1829, De Silver lists Joseph Diver, grocer, 24 N. 8th St., with the same dwelling. By 1839, McElroy's *Directory* lists Joseph Diver, "gent.," at 208 Mulberry.

Hensel: "Diver, Mr., Philadelphia."

Half-length figure, seated, facing left front; dark brown eyes, hair and long sideburns; black coat with rolled collar, deep notches in lapels, white vest, stock, turnover collar, tie and shirt ruffle, right hand thrust inside coat; grey curtain behind figure, dark brown wall at lower left and dark brown column at left, blue sky with white clouds and pinkish touch at upper left.

A label on the back of the canvas, presumably in the hand of the subject, reads: "Taken in Phila. by Mr. Jacob Eichholtz in 1820 in my 29th year (1791 March 21st) Joseph Diver." A second label reads: "Restored April 1, 1884 by order of James S. Earle." Frick Art Reference Library notes.

Collections: Miss Euphemia Diver, Philadelphia,

granddaughter of the subject (1928); Walter L. Diver, Philadelphia; Dwight Diver, 1941.

Dwight Diver, Chanute, Kans.

165 Diver, Mrs. Joseph

1828 · Canvas · 30 x 25

Hensel: "Diver, Mrs., Philadelphia."

Half-length figure, seated, facing right front; grey eyes, brown hair; high-waisted dark grey dress with white lace collar; white lace cap with ruffled edge and pale yellow ribbons; white shawl with border design in greenish blue with touches of red; left arm on brownish-red back of sofa; dark brown wall in left background, brown sky at right.

A label on the back of the stretcher reads: "Taken in Phila. by Mr. Jacob Eichholtz in 1828 in my 38th year (1790 April 13th) Mary Diver." Frick Art Reference Library notes.

Collections: Miss Euphemia Diver, Philadelphia, granddaughter of the subject (1928); Walter L. Diver, Philadelphia; Dwight Diver, 1941.

Dwight Diver, Chanute, Kans.

166 Dorneck, Mrs. Elizabeth Wilson

c. 1820 · Canvas · 28½ x 23½

Elizabeth Wilson, born 1773, died 1827, was a daughter of Andrew Wilson and his wife Susannah Edwards. She married Henry Dorneck, son of Henry Dornig [*sic*] who came to America in the ship *Phoenix* in 1743. Mrs. Dorneck, early a widow, lived in Lancaster from about 1810 and was buried in St. James' Episcopal Churchyard there. Her daughter Elizabeth (Eliza) married George Bressler (Bursler, 71) of Clinton Co., and a daughter Sally (68) married Henry Brenner of Lancaster. Mrs. Dorneck's son John, buried at Loganville, Wis., was the grandfather of O. D. Brandenburg, who reported the existence of the above portraits by Eichholtz in 1923, dating them prior to 1826.

Brandenburg, 102; Salisbury, "American Old Masters," illus., p. 42.

Three-quarter-length figure, seated, facing left front; white turban, long-sleeved "grey satin gown," lace ruffled yoke and collar, left arm on red chair arm, ring on wedding finger; background in shades of brown. The owner has stated that the satin dress of the subject was in a collection at Memorial Hall, Philadelphia.

Collections: Eliza Ellen Dorneck (Mrs. George Bressler); Sarah Ann Bressler (Mrs. John McCormick), her daughter; Catharine Frances McCormick (Mrs. Clarke Rhodes Gearhart), her daughter; Miss Sarah E. Gearhart of Lock Haven, sister of Mrs. A. B. Salmon, great-great-granddaughters of the subject; Richard T. Salmon, nephew of Miss Gearhart.

Richard T. Salmon, Grand-View-on-Hudson, N. Y.

167 Douglass, Benjamin

1819 · Canvas · 28¼ x 23¼

Benjamin Douglass, born in Charles Co., Md., Dec. 16, 1743, died at Mayleys, Va., Mar. 28, 1829, was the son of Benjamin Douglas, who died in Maryland in 1749, and was the grandson of John Douglas, who was born in Scotland in 1636 and died in Maryland in 1705. When Benjamin Douglas first came to Baltimore, he added another "s" to his name. He married Ann Middleton, daughter of Samuel and Elizabeth Middleton, Feb. 16, 1775. Their son George ran a mercantile agency, with his father's co-operation, which later became Dun & Bradstreet.

Elderly man, seated, facing right front; bushy grey hair worn long in back, possibly a queue, sideburns; blue-grey eyes, full face and chin, colorful; high white collar, neckband and small tie; brown waistcoat and jacket with notch in rolled collar; right hand inserted in jacket; red chair back to left; background plain of various browns. Inscription in ink on back: "Benjamin Douglass, February 1819, age 77, Eichholtz facit.," possibly a replica.

Exhibitions: 100 Portraits Over 100 Years Old and Wisconsin Owned, Milwaukee Art Institute-Layton Art Gallery, Milwaukee, Wis., Feb. 11 - Mar. 20, 1955 (14), lent by Mr. and Mrs. Douglass Van Dyke.

Collections: From subject to George Douglass, his son; Mary McElderey Douglass (Mrs. John H. Van Dyke), granddaughter of subject; George Douglass Van Dyke, great-grandson; Douglass Van Dyke, great-great-grandson.

Mr. and Mrs. Douglass Van Dyke, Milwaukee, Wis.

*168 Downey, Major William

c. 1830 · Canvas · 30 x 25

William Downey, born 1790, died at Lancaster May 17, 1834, served on the northern frontier in the War

of 1812. For a time after the war he was stationed at Rock Island, Ill., as an Indian agent. He married Elizabeth Graeff, daughter of Sebastian Graeff, one of the first assistant burgesses of Lancaster Borough, and was buried in St. James' Episcopal Churchyard, Lancaster.

Half-length figure, facing front, head turned left; brown hair, blue eyes; dark blue military uniform with gold buttons and epaulettes, high white collar, dark blue stock and gold ribbon; plain background.

Family tradition has it that this portrait was done by Eichholtz, although it was not so attributed in the 1912 Lancaster Exhibition catalogue. The painting was restored in Lancaster in 1950, at which time it was considered an Eichholtz. It was, no doubt, painted much later than the period of the uniform, as is also the case in the portrait of George Eichholtz (199), brother of the artist.

Exhibitions: Lancaster Exhibition, 1912 (59), Anonymous, owned by William B. Altick.

Collections: William B. Altick, grandnephew, by marriage, of the subject; his widow, Mrs. William B. Altick; his sister-in-law, Mrs. Edward C. Altick; her son, Richard D. Altick.

Richard D. Altick, Columbus, O.

169 Doyle, Mr.

1839

Hostetter: "1839, Dec. 20—Mr. Doyle, 2 portraits —$120." Hensel: "Doyle, Mr., 1838."

Unlocated.

170 Doyle, Mrs.

1839

Hostetter: "1839, Dec. 20—Mr. Doyle, 2 portraits —$120." Hensel: "Doyle, Mrs."

Unlocated.

171 Duchman, Jacob (posthumous)

1833 · Canvas

Jacob Duchman is recorded in 1798 as being the innkeeper of the Fountain Inn, Lampeter Twp., Lancaster Co., and in 1805 as purchaser of the Leopard Hotel in Lancaster. In 1814 he was a commissioner of the Lancaster Bank and in 1820 a county commissioner. He married Ann Hughes from Wales (172, 173). His son, John H. Duchman, married Anna Sherer on July 31, 1828, and succeeded his father as proprietor of the Leopard on East King Street.

Hostetter: "1833, Oct. 9 — Mrs. Duchman (Wido), portrait of late Jacob Duchman—$30." Hensel: "Duchman, Jacob."

Unlocated.

172 Duchman, Mrs. Jacob

1837 · Canvas · 30 x 25

According to tradition in one branch of the family descended from her, Ann Hughes was born in Wales and was married to "John" Duchman of Lancaster. Recent research has established the name of the subject's husband as Jacob Duchman of Lancaster Co. See 171. Three children of the marriage are known.

Almost half-length seated figure, facing slightly right; large brown eyes, brown hair parted in center; sheer white cap with ruffled border hanging to shoulders; right hand holding gold-bowed spectacles, fingers of left hand under right wrist; long full-sleeved, loose-fitting black dress, fringed black shawl; scarlet chair back at lower left; dark brown background. Inscription on back: "Presented to / Mr. Samuel Bailie / by the Artist / 1837."

Samuel Bailie married Christiana Duchman, daughter of the subject, Sept. 18, 1834. This portrait, which descended in the family, is essentially the same as another (173) which may or may not be the original. Although the portrait has been known as Mrs. "John" Duchman for the last two generations of the family descended from the subject, there are no Duchmans known in surviving Lancaster Co. records except Jacob (171) until the time of Jacob's son, John H. Duchman. Evidence would suggest that Ann Hughes was married to Jacob Duchman and was the mother of: (1) John H. Duchman, who was married in 1828 to Anna Sherer; (2) Ann Eliza Duchman, who was married the same year to Dr. Frederick Augustus Hall Muhlenberg (598) as his second wife; (3) Ellen Hughes Duchman, married to Samuel Cochran Slaymaker in 1823; (4) Christiana, for whose husband this portrait was painted. See Bailie 23, 24.

Collections: Samuel Bailie, son-in-law of the subject; Mrs. Alexander Claxton (Maria Bailie), his daughter; Mrs. Frank Williamson (Mary Colesbury), her niece, great-granddaughter of the subject; her daughter, Miss Julia Williamson (1965).

Miss Julia Williamson, Philadelphia.

*173 Duchman, Mrs. Jacob

c. 1837 · Canvas · 30 x 25 *Illus. p. 354*

A replica of 172, or the original. Identification of this subject was made by the compiler after having seen the portrait and the reproduction of the similar portrait, then titled "Mrs. John Duchman," Frick Art Reference Library, 35341, painted for the subject's son-in-law, Samuel Bailie. See 23, 24, 172.

Collections: Descended in the family of Dr. Frederick Augustus Hall Muhlenberg (598) and his second wife, Ann Eliza Duchman; Frederick W. Nicolls, Jr., Reading, died 1961, great-great-grandson of the subject; his niece, Mrs. Lewis J. McCoy (Anne Hall Hoff).

Mrs. Lewis J. McCoy, Wyomissing, Pa.

174 Du Fresne, Dr. Albert

1813 · Canvas

Dr. C. S. A. Albert Du Fresne was born June 20, 1748, in Switzerland, and died Aug. 2, 1823, in Lancaster. One son, Dr. A. B. Albert, died Nov. 12, 1812, at the age of thirty-five, another, Dr. Samuel, on Aug. 8, 1835, in his forty-fifth year. His wife Lidia died Aug. 16, 1799, and his daughter Albertine M. H. on Mar. 8, 1812. The senior Dr. Du Fresne became a minister and until 1786 was pastor of the parish of Sortenant in Neufchatel, Switzerland. On Nov. 12, 1785, his trial for heresy was ordered by the Aulic council of the Bishop of Basle. He was found guilty of seven charges, was deposed from the ministry and banished from the country. He seems to have gone to Italy and studied medicine at the University of Padua. On July 8, 1788, he is on a list of passengers who arrived at Philadelphia from London: "The Minister and Doctor, Albert Fresne, his wife Lidia, two children, Albert and Albertine." In the *Lancaster Zeitung* of Aug. 19, 1789, he advertised his services as a doctor to the community and listed his educational background. He prospered, and in January, 1810, was a founder-director of the Farmers Bank in Lancaster, withdrawing from it in June of that year. John Gundacker (311) was elected to his directorship.

Ledger: "1813, Oct. 1st—Doctor Du Frisne—Dr. / To portrait—7 10 / a frame for do 4 10 0 / £ 12 0 0."

See Mrs. Mary N. Robinson, "Dr. Albert Du Fresne, A Man of Mystery," *Papers Read Before the Lancaster County Historical Society,* XIII (1909), biography and an account of the heresy trial; also James I. Pyle, "Story of Dillerville," *ibid.,* LIII (1949).

Unlocated.

175, 176, 177, 178, 179 DuVall, Mr.

1826 · Canvas

Hostetter: "1826, April 19—Mr. Duvall, 5 portraits —$125." Hensel: "Duvall, Mr., 5 portraits, 1826."

Merchants by the name of Duval are listed in Philadelphia directories of the 1820's. Identification of the subjects of the five portraits has not been determined.

Unlocated.

180 Eakin, Lieutenant Constant Mathieu

1823 · Canvas · 30 x 25 *Illus. p. 322*

Signed, l.l.: "J.E./1823."

Constant Mathieu Eakin, born Sept. 25, 1795, in Lorient, France, died Oct. 2, 1869, was the second of three sons of Samuel Hunter Eakin and Marie Constance Duminy de Lunel. The family moved to New York when he was young, and he was graduated from the United States Military Academy in 1817. On May 12, 1828, he married Elizabeth Chandler Price, daughter of Chandler Price and his wife Ellen Matlack, at the Price home, "Gwynedd," the ceremony being performed by Bishop William White (869). He served in the artillery until Oct. 27, 1828, when he resigned his commission of first lieutenant. During the Civil War he was active in preparing the defenses of Philadelphia and was commanding officer of the Hamilton Rifles. With other companies under his command, as colonel of the 25th Pennsylvania Militia, Eakin was sent in September, 1862, to protect the du Pont Powder Mills at Camp Brandywine, Del., from a Confederate threat. During his early army years he had taught engineering at West Point for a time. Surviving drawings which he used to illustrate his lectures show considerable artistic ability. After resigning from the army, he interested himself in engineering and scientific activities.

Half-length figure of young man in military dress uniform; dark eyes and hair; dark uniform with gold epaulets, gold-braided, high-standing collar, dark neckband, white shirt collar above, braid insignia of rank on sleeves; red sash with white

overbelt, gold buckle with eagle; sword hilt held at chest with gloved left hand; plain background. The portrait has recently been restored in Philadelphia.

Collections: Mrs. Samuel Tatem Jones (Adelaide Shiras Eakin), daughter of the subject, 1832-1915; her oldest son, Constant Eakin Jones, 1861-1919; his daughter, Mrs. Benjamin S. Walters (Marion Lyons Jones).

Mrs. Benjamin S. Walters, Merion, Pa.

181 Eberle, Dr. John

Canvas · 44 x 34 *Illus. p. 332*

Signed, l. r.: "J. E. 1827."

John Eberle, a descendant of Dr. John Neff, was born Dec. 10, 1787, at Hagerstown, Md., and died Feb. 2, 1838, at Lexington, Ky. He was taken at an early age by his parents to Lancaster, where he studied medicine with Dr. Abraham Carpenter and in 1806 entered the University of Pennsylvania, graduating three years later. Returning to Lancaster to practice medicine, he also engaged in political writing and edited a newspaper. Later he moved to Manheim, where he married Salome Sebrick. Toward the end of the War of 1812 he was appointed surgeon of the Lancaster militia and served at the Battle of Baltimore (1814). After the war he went to Philadelphia, helped to found and for two years edited the *American Medical Recorder,* a quarterly first issued in 1818, in which year he also published his first textbook, *Botanical Terminology,* and in 1823 his *Treatise of the Materia Medica and Therapeutics.* Eberle was active in the founding of Jefferson Medical College in 1825 and was professor of materia medica, and of the theory and practice of medicine (1825-1831). From 1824 to 1826 he was editor of the *American Medical Review.* In 1830 he organized a proposed medical department for Miama (Ohio) University and in 1831 went to Cincinnati when his department joined the Medical College of Ohio there. He helped found the *Western Medical Gazette* the following year. In 1837 Eberle was appointed to the chair of the theory and practice of medicine at Transylvania University, Lexington, Ky., where he also served as an editor for the *Transylvania Journal of Medicine.* He died after less than a year's residence in Lexington.

Hostetter: "1828, May 1—Dr. John Eberle, ¾ length portrait—$60." Hensel: "Eberle, Dr. John, 1828."

Standing, three-quarter-length figure facing left front; partially bald, long sideburns, brown hair; ruffled high white stock, greenish-black jacket with rolled velvet collar; gold watch fob; right hand resting on table with sheets of paper, in left foreground, left hand in gesture suggesting pause in speech; small window opening and red curtain at left; pinkish-tan column and base at right; initials and date, "J. E. 1828," on front of base.

The canvas has been mounted on masonite. A label on the back of the companion portrait, Salome Eberle (182), states that it was restored in 1939 at Terre Haute, Ind.

Collections: Charles Eberle Piety, great-grandson of the subject, Terre Haute, Ind.; presented by him Aug. 10, 1950, to Jefferson Medical College. The portrait hangs in the library, McClellan Hall.

Jefferson Medical College, Philadelphia.

182 Eberle, Mrs. John

1831 · Canvas · 44 x 34 *Illus. p. 333*

Hostetter: "1831, Nov. 8—Dr. J. Eberle, ¾ portrait of Mrs. Eberle—$60." Hensel: "Eberle, Mrs."

Three-quarter-length figure, facing right front, seated on a red-upholstered chair with wooden arms; brown eyes, dark curled hair under ruffled lace bonnet with two bows at top sides, ties falling over shoulders; black dress with full sleeves; white lace double collar; white shawl with paisley trim over right shoulder, lower left arm; left hand on lap holding dark glove, right hand gloved; gray column at left, sky and bluish hills in distant background, rust-red curtain behind figure.

A label on the back stretcher indicates that the portrait was owned by the mother of Charles Piety. Another label indicates that the painting was restored in the fall of 1939 at Terre Haute, Ind. The portrait was not hanging in 1962.

Collections: Charles Eberle Piety, great-grandson of the subject, Terre Haute, Ind.; presented by him Aug. 10, 1950, to Jefferson Medical College.

Jefferson Medical College, Philadelphia.

183 Eberman, John

Panel · 11 x 8

John Eberman, born Oct. 12, 1776, died Nov. 25, 1846, was the third son of John (Johannes) Eberman, a Lancaster clockmaker, and his first wife Elizabeth Frank. He married Sarah Elizabeth

Fahnestock (184) on June 21, 1810. He was the third cashier of the Farmers Bank of Lancaster, a position he held for thirty-one years, and was a member of the Union Fire Company. He also is said to have made clocks.

Hensel, Supplement: "Eberman, John."

Exhibitions: Lancaster Exhibition, 1912 (59a), owned by Mrs. Mary V. H. Steinmetz.

Collections: Mrs. Mary V. H. Steinmetz, granddaughter of the subject (1912).

Unlocated.

184 Eberman, Mrs. John

Panel · 11 x 8

Sarah Elizabeth (Sally) Fahnestock, born Jan. 30, 1789, in York, died in Lancaster May 10, 1865, was the oldest child of Dr. Samuel Fahnestock (258) and his wife Barbara Becker (259). She married John Eberman (183) on June 21, 1810.

Hensel, Supplement: "Eberman, Mrs. John."

Exhibitions: Lancaster Exhibition, 1912 (59b), owned by Mrs. Mary V. H. Steinmetz.

Collections: Mrs. Mary V. H. Steinmetz, granddaughter of the subject (1912).

Unlocated.

185 Edgar, Robert

1835 · Canvas

Hostetter: "1835, Apl. 1—Robert Edgar, Philada., portrait of self—$30." Hensel: "Edgar, Robt., Philadelphia, 1834."

The subject, Robert Edgar, is presumed to be the bookbinder listed in McElroy's Philadelphia *Directory* for 1839 at 96 Cherry St.

Unlocated.

186 Edgar, Mrs. Robert

1835 · Canvas

Hostetter: "1835, Apl. 1—Robert Edgar, portrait Mrs. Edgar—$30."

Unlocated.

*187 Ehler, John

c. 1840 · Canvas · 30 x 25

John Ehler, born Mar. 16, 1792, died July 17, 1860, was the son of Daniel, died 1832, and Margaretta Ehler of Lancaster. Daniel Ehler was a soldier of the Revolution and for twenty-five years was crier of the Lancaster court. John Ehler was active for many years in the service of the Union Fire Company, No. 1, and was its president from 1844 to 1848. He was high sheriff of Lancaster Co., 1842-1845. His wife was Sophia Bare (188).

Half-length figure, seated, facing left front; light brown eyes, brown hair and full loose sideburns; black coat with rolled collar, black neckband and bow, white stock, collar, shirt and vestband, black ribbon across shirt front; right hand holding paper with red wax seal and inscription: "Eihler [?] / Lancaster"; red-upholstered chair at right; background brown, with olive shades at right.

Collections: John G. Keplinger, Lancaster (1949); Vincent Wendler, not a descendant.

Vincent Wendler, Lancaster.

*188 Ehler, Mrs. John

c. 1840 · Canvas · 30 x 25

Sophia Bare, born May 14, 1799, died Apr. 13, 1867, was the wife of John Ehler (187).

Half-length figure, seated, facing right front; blue eyes, dark brown hair parted in center; black dress with sheer white lace-edged bertha collar and small pin; under right arm a black pocketbook, left hand resting on red leather-bound book, index finger between pages; background suggesting landscape with blue sky at upper left center, pinkish horizon line, dark green trees, and a column at the right.

Collections: John G. Keplinger, Lancaster (1949); Vincent Wendler, not a descendant.

Vincent Wendler, Lancaster.

*189 Eichelberger, Frederick

c. 1819 · Canvas · 30 x 25 *Illus. p. 316*

Frederick Eichelberger, 1773-1836, was a son of Leonard Eichelberger and his wife Elizabeth Smyser of York. He was a colonel of the Pennsylvania Militia during the War of 1812, and served six terms in the Pennsylvania legislature from 1815. He married Catharine Baker (190) of Lancaster Co. They lived near Dillsburg, York Co., and later at Frederick, Md.

Hensel: "Eichelberger, Col. Fred."

Three-quarter figure facing left, seated on painted rust-red wooden chair, left arm over chair back and left hand holding a sheaf of wheat; ruddy complexion, dark wavy hair with sideburns, grey-blue eyes, white collar, pleated ruffle and white waistcoat,

black jacket with rolled collar, elaborate watch fob showing; very colorful background, with sky and distant landscape, a vertical light brown area in right background.

Catalogue of American Portraits in The New-York Historical Society (1941), 241.

Collections: George L. Shearer, great-grandnephew of the subject; gift, 1940, to the New-York Historical Society.

New-York Historical Society, New York City.

*190 Eichelberger, Mrs. Frederick

c. 1819 · Canvas · 30 x 25 *Illus. p. 316*

Catharine Baker, 1782-1869, of Lancaster Co., married Frederick Eichelberger, son of Leonard Eichelberger of York Co.

Hensel: "Eichelberger, Mrs. Fred."

Three-quarter figure facing right front, seated on red-upholstered chair, right arm over chair arm, holding a glove; dark curls with hair dressed high held by comb, fair complexion, light brownish-grey eyes, high-waisted black dress with long sleeves, triple-ruffled lace collar around neck, light colored shawl with paisley trim; dark rust-red curtain in right background, plain brown background to left.

Catalogue of American Portraits in the New-York Historical Society (1941), 242.

Collections: George L. Shearer, great-grandnephew of the subject; gift, 1940, to the New-York Historical Society.

New-York Historical Society, New York City.

191 Eichholtz, Anna Maria (Mary)

1838 · Canvas · 26 x 22 *Illus. p. 355*

Anna Maria (Mary), born Nov. 15, 1820, died Dec. 12, 1882, was the second child and eldest daughter of the artist and his second wife, Catharine Trissler. Mary (known as such) attended Mrs. Edward Clarke's School in Lancaster. In 1834 she visited her half-sister Mrs. Robert Lindsay in Philadelphia, where she took drawing lessons and attended schools of Mr. Victor Value and "Smith's." In 1835 she was studying drawing and other subjects including French. By 1838 she was in Lancaster. She married January 3, 1854, in New York, David Miller, 1795-1858 (578), of Lancaster, as his second wife. Their only child, William H. Miller, born Nov. 25, 1854, studied at the Pennsylvania Academy of the Fine Arts under Thomas Eakins and taught art in private schools in Philadelphia and vicinity from 1880 to 1922. He lived for a period with his grandson in Denver, Colo., later returning to Philadelphia, where he died July 6, 1928. He and his mother are buried at Laurel Hill Cemetery, Philadelphia.

Hostetter (out of chronological order), 111: "Miss Mary Eichholtz, daughter of J. Eichholtz, Ardmore."

Almost half-length figure, facing right front, looking to right; brown straight hair brushed below ears in front, center part, hair pinned above neck in back of head, dark hazel eyes; black silk dress with off-shoulder neckline and full long sleeve with tight cuff on right wrist; right hand over top of a red sketch book holding a paint brush; plain background, sky with an area of foliage to left.

Hensel lists a portrait of "Miss Mary Eichholtz (sister of the artist, Baltimore)," which is considered an error as the artist is not known to have had a sister by this name. The above portrait is not known to have been in Baltimore. As the subject was not married until 1854, the portrait by her father, who died in 1842, was painted before she became Mrs. David Miller. No paintings or drawings by Mary Eichholtz have been recorded or located to date. This portrait is on extended loan to the Lancaster County Historical Society by Mr. and Mrs. Henry Miller Dubbs.

Exhibitions: Lancaster Exhibition, 1912 (179), listed as Mrs. David Miller, and dated 1838, lent by William Henry Miller.

Collections: William Henry Miller, son of the subject; his grandson, Henry Miller Dubbs.

Mr. and Mrs. Henry Miller Dubbs, La Jolla, Calif.

192 Eichholtz, Benjamin West

1826 · Canvas · 22⅜ x 27⅜ *Illus. p. 328*

Benjamin West Eichholtz, born Dec. 29, 1824, died June 12, 1897, was the second son of the artist and his second wife, Catharine Trissler (211). He married Margaret Van Norden of New York, 1828-1900, on May 10, 1852. There were no children of this marriage. He and his wife spent all of their married life in Brooklyn, N. Y., where he conducted a business of supplying tools for jewelers.

Hensel: "Eichholtz, Benjamin, Artist's son—owned by Mr. Van Norden, East Orange, N. J."

Young child facing left front, seated on ground under a tree, holding a hoop in right hand, left hand

holding a stick; fair hair, blue-grey eyes; light brown suit with long trousers and brass buttons on blouse and pockets, red shoes; varicolored sky with cloud effects, landscape in background. The painting was cleaned and relined in 1968.

Collections: Benjamin West Eichholtz; his widow, Margaret Van Norden Eichholtz until 1900; her nephew Frank Lester Van Norden; his son, Stephen Lester Van Norden, St. Petersburg, Fla.; Mrs. James H. Beal.

Mrs. James H. Beal, Pittsburgh.

193 Eichholtz, Catharine Maria

c. 1815 · Canvas · 24¾ x 21 *Illus. p. 302*

Catharine Maria Eichholtz, born Mar. 29, 1806, in Lancaster, died July 2, 1882, in Philadelphia, was the second daughter of the artist and his first wife, Catharine Hatz Michael. She married Robert Lindsay (475) on Apr. 29, 1829. The Lindsays lived in Philadelphia and were the parents of three daughters and one son.

Young girl seated, facing right, looking directly front; dark brown eyes and hair, worn long with part in center; white dress with square neck and short sleeves, left hand over brown-upholstered chair arm holding a light blue book, right hand in lap; dark brown curtain draped behind figure, landscape to right, with blue hills and sunset sky in distance.

Exhibitions: Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (3), lent by Mrs. William M. Wills and Mrs. Charles Watson.

Collections: "Given by the artist to a lady in Harrisburg"; purchased by Mrs. William M. Wills (Julia Hazlehurst Lindsay), granddaughter of the subject.

Mrs. William M. Wills, Merion Station, Pa.

194 Eichholtz, Cecilia

c. 1829 · Panel · 9½ x 7½

Cecilia Eichholtz was one of several children of Henry Eichholtz, 1785-1871, brother of the artist, and his wife, Elizabeth Armstrong, 1800-1865, who were married May 1, 1823. Nothing more is known of the subject. Her parents lived in Downingtown.

Head and shoulders of child, facing right with head turned to left; light brown hair with soft curls, blue eyes, pink cheeks; low-necked white dress with blue ribbon bows on sleeves; plain background. Inscription on back: "Cecilia Eicholtz / aged 3 years / painted & presented / by her Uncle / J. Eicholtz—1809."

The inscription in ink on the back is not considered to be in the hand of the artist, and the date is almost illegible. The date 1809 is not consistent with the style of the painting or the probable age of the subject. One sister of the subject was born in 1824 and three brothers were born in 1827, 1832, and 1835. The subject was unmarried, burial place not located.

Collections: Descended from a sister of the subject, Mrs. Richard Dillworth Wells (Mary Pollock Eichholtz); Mary Dillworth Wells, her daughter, Downington; bequest (1949) to Miss Sarah R. Thomas, her second cousin.

Miss Sarah R. Thomas, Exton, Pa.

195 Eichholtz, Charles

c. 1805 · Panel · 9¼ x 7½ *Illus. p. 278*

Charles (Carl Heinrich) Eichholtz, born in Lancaster, Dec. 14, 1781, died in Blair Co., Sept. 23, 1857, was the son of Leonard Eichholtz (215) and his wife Catharine Mayer (219), and a younger brother of the artist. According to Trinity Lutheran Church records in Lancaster, his wife's name was Rebecca. Recorded there is the birth of a son Jacob on May 25, 1805. His oldest son, according to a family Bible, was John Leonard, born July 15, 1803. Family records and her tombstone state that his wife's name was Margaret, May 31, 1779 - Sept. 17, 1864, and a family genealogy lists the names of eleven children. Whether there were two marriages is not known to descendants. Some time after 1805 Charles Eichholtz moved to Huntingdon (later Blair) Co., where he owned a farm near Williamsburg. From 1810 he is listed as a taxable resident of Woodbury Twp., in 1830 as the owner of a saw mill. As a public official he is listed as township officer (1823), constable (1825), auditor (1826 and 1831), overseer of poor (1829 and 1838), school director (1837). He was an active member and served as a trustee of Zion's Lutheran Church (formerly Evangelical Lutheran Church) of Williamsburg, where both he and his widow were buried.

Almost half-length profile of young man, facing left; reddish light hair, blue eyes; dark jacket, white collar and tie; plain brown background.

This rough portrait is evidently one of the early

panels executed by the artist before he had any real brushes or professional colors.

Collections: Mrs. Benjamin L. Hewitt (Elizabeth [Eliza] Eichholtz), 1820-1901, daughter of the subject; her niece, Miss Sarah Catherine Eichholtz, 1851-1939; her niece, Mrs. William Blyler (Katie Ruth Eichholtz); gift, 1950, to Edward Clyde Eichholtz, 1875-1963, of Media, her brother; his daughter, great-great-granddaughter of the subject, Mrs. Janice Eichholtz Rodriguez.

Mrs. Janice Eichholtz Rodriguez, Media, Pa.

196 Eichholtz, Edward (posthumous)

1821 · Canvas · 44 x 35 *Illus. p. 321*

Edward Eichholtz, born Apr. 11, 1819, was the first son of the artist and his second wife Catharine Trissler, 1791-1867. The child died on Mar. 15, 1821, in his second year.

Hensel: "Eichholtz, Edward, Full length boy, son of artist, 1804."

Full-length portrait of a child, holding a white cat with grey and brown spots, with a brown and white dog to the left watching; hazel eyes, blonde hair; blue-grey dress with lace ruffle around armhole, white under-skirt and high laced red shoes; blue-grey bonnet with beige lining on ground to right foreground, landscape in background with blue-grey mountains, farmhouse with brown roof, dark green trees to right, blue sky and colorful clouds. Relined and cleaned after 1953.

This portrait, always in the family of descendants, is known to have been painted from memory after the boy's death. The Hensel date is obviously an error.

Exhibitions: Lancaster Exhibition, 1912 (263) (Child of Jacob Eichholtz), lent by Henry C. Eichholtz; Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (7), lent by Miss Katharine Eichholtz and Mrs. Edwin H. Albright; Eichholtz Exhibition, York, 1959 (42), lent by the Pennsylvania Academy of the Fine Arts.

Collections: Henry Clay Eichholtz, 1830-1918, son of the artist; Miss Katharine Todd Eichholtz, 1868-1957, and her sister, Clara Rebecca Eichholtz (Mrs. Edwin H. Albright), 1856-1951, granddaughters of the artist; gift, 1953, from Miss Katharine Todd Eichholtz to the Pennsylvania Academy of the Fine Arts.

Pennsylvania Academy of the Fine Arts, Philadelphia.

197 Eichholtz, Elizabeth Susanna and Anna Maria (Mary)

c. 1825 · Canvas · 12½ x 15½ *Illus. p. 328*

Elizabeth Susanna, born Apr. 13, 1823, died Sept. 22, 1892, and Anna Maria (191), known as Mary, 1820-1882, were two of the daughters of the artist and Catharine Trissler, his second wife. Elizabeth Susanna was unmarried and is buried in Lancaster. Anna Maria married David Miller (578) as his second wife.

Heads of two young girls, one at left with long hair over shoulders; both children have reddish-gold hair and medium dark eyes; background in light tones. The surface of the canvas is considerably worn.

This is one of several paintings inherited by William H. Miller from Robert Lindsay Eichholtz, son of the artist, who lived in the Eichholtz house in Lancaster until his death in 1912. The portrait is on extended loan to the Lancaster County Historical Society by Mr. and Mrs. Henry Miller Dubbs.

Collections: William H. Miller, 1854-1928, grandson of the artist; Henry Miller Dubbs, his grandson.

Mr. and Mrs. Henry Miller Dubbs, La Jolla, Calif.

198 Eichholtz, George

1815 · Canvas

George Eichholtz, born in Lancaster Aug. 12, 1774, died June 19, 1859, in Harrisburg, was the first son of Leonard Eichholtz (215) and his wife Catharine Mayer (219) and a brother of the artist. The manuscript of his certificate of baptism, including the date of his birth, signed "Henry Muhlenberg D.D. / Pastor of Trinity Church / at Lancaster" (Gotthilf Henry Ernest Muhlenberg, 600), descended in the Scheffer family of Harrisburg (Beal Papers). He married, first, on May 9, 1815, Catharine Rahm, daughter of Melchior Rahm and Mary King Rahm, who died Aug. 25, 1822, and, second, Maria Magdalena Pool on Dec. 23, 1830, in Harrisburg (Zion Lutheran Church Records). There were children by both marriages. In 1802 George Eichholtz and his brother Jacob advertised as tin plate workers in Lancaster. On Oct. 27, 1806, he was appointed collector of ground rents in Musser's Town, southeast of Lancaster. George Eichholtz served in the

war of 1812 and moved to Harrisburg after Lancaster ceased to be the state capital in 1812. There he was a government clerk in the Land Office. Henry Petriken, brother of James Petriken (647), was also a clerk in the same department. His residence on Pine Street was reported to have served as a studio for his brother Jacob, the artist, in 1822. He was treasurer of Perseverance Masonic Lodge, 1832-1833.

Ledger: "1815, April 1—George Eichholtz—To 1 portrait £ 7 10 0."

It is not known if this entry records a portrait of the brother of the artist or a family portrait for him. There is an entry the following year for one small gilt frame, possibly for another painting. Judging from the ledger charge the commission was not for a small portrait.

Unlocated.

199 Eichholtz, George

1832 · Canvas · 30 x 25 *Illus. p. 335*

Half-length figure, seated, facing right, hands clasped over a sword; straight thin hair with sideburns; high white collar above dark neckband and small piece of shirt ruffle, uniform jacket with two stripes on right side of collar and epaulette on right shoulder, metal buttons down front and on cuffs; red chair back with upholstery nails on back and arm; plain background.

The subject appears in a uniform, no doubt the one used while in war service around 1814. As the portrait is traditionally known to have been painted in 1832, the date of the portrait of the subject's second wife, the appearance of the costume with a sword is explained by the following footnote in I. Daniel Rupp's *History of Lancaster County,* 242: "Rudy Mire [*sic*] had settled here about the year 1712. It is said, his son Abraham was the eighth white child born in Lancaster Co. Abraham was a minister of the Mennonite denomination, and the first German Scrivener in Lancaster. Though Abraham was a defenseless Mennonite, his son Christian took a decided and active part with the Whigs in the Revolution: he was an officer in the Army. The sword, with which he so valiantly defended his country, was presented by his widow to a relative, to Capt. George Eichholtz, while in the service of the United States in 1814 . . . John Jacob Eichholtz, grandfather of Capt. George, was married to Christian Meyer's sister. Mr. Eichholtz was wagonmaster at the time of Braddock's defeat; and it is said upon good authority, the first brick layer in Lancaster County."

The quotation contains slight errors. John Jacob Eichholtz, grandfather of Capt. George, married Anna Catharine Reigart. Their son Leonard married Christian Meyer's (Mayer) sister Catharine Mayer (or Meyer), whose father was Abraham. The owners of the portraits of George Eichholtz and his second wife are descendants of his first wife Catharine Rahm.

Collections: Mrs. Louis Kossuth Scheffer, 1853-1941, granddaughter of the first wife of the subject; George Eichholtz Scheffer, her son and namesake of the subject; Mrs. George E. Scheffer (Flora Northcutt), his widow; her daughter, Mrs. Martin L. Dolbeer (Emily Marion Scheffer).

Mrs. Martin L. Dolbeer, Waterloo, Ontario, Canada.

200 Eichholtz, Mrs. George

1832 · Canvas · 30 x 25 *Illus. p. 335*

Maria Magdalena Pool, born Aug. 27, 1804, was the daughter of Johann and Maria Pool. She married George Eichholtz as his second wife Dec. 23, 1830, in Harrisburg (Zion Lutheran Church Records). There were three children of this marriage.

Half-length figure, seated, facing front left; dark straight hair center part, dark eyes, white bonnet flat on top with ribbon bow and ruffle tied under chin; dark dress with large sleeves covered by a dark figured shawl, sheer white collar with lace ruffle over shoulders; plain background. The portrait appears to have been originally painted oval with canvas spandrels.

Collections: Mrs. Louis Kossuth Scheffer (Rosanna Rhoads Shoemaker), 1853-1941, granddaughter of the first wife of the subject; George Eichholtz Scheffer, her son and namesake of the subject's husband; Mrs. George E. Scheffer (Flora Northcutt), his widow; her daughter, Mrs. Martin L. Dolbeer (Emily Marion Scheffer).

Mrs. Martin L. Dolbeer, Waterloo, Ontario, Canada.

201 Eichholtz, Henry

1815-1820 · Canvas · 28 x 22 *Illus. p. 302*

Henry Eichholtz, born July 26, 1785, in Lancaster, died Apr. 1, 1871, was the son of Leonard Eichholtz and wife Catharine Mayer, and a younger brother

of the artist. He married Elizabeth Armstrong, 1800-1865, of Williamsport on May 1, 1823. They were the parents of seven children. In September, 1818, Henry Eichholtz was appointed Prothonotary of the Supreme Court of the Lancaster districts. He was proprietor of the Bull's Head Inn, Lancaster, in 1834 and of a hotel in Downingtown for many years. Descendants in this branch of the family who spelled the name "Eicholtz" with one "h" lived in Denver, Colo.

Half-length figure, seated, facing left front, head turned to right; thick brown hair brushed forward at temples with long sideburns, brown eyes; high white collar, white stock and shirt ruffle with jeweled pin, ivory-colored waistcoat, very dark blue jacket with rolled collar, brown buttons, grey trousers and watchfob showing at waistline; red chair back to right, background dark brownish-red with grey vertical area to right.

An inscription in ink printed on back of canvas reads: "Portrait of Henry Eichholtz painted by his brother Jacob Eichholtz of Lancaster, Penna.," probably added by a descendant.

Collections: From the subject to his son, Leonard Henry Eicholtz, 1827-1911; to his daughter, Miss Rebecca Eicholtz, died 1949; to her brother, Leonard Henry Eicholtz, Jr., died 1955; to his sister, Mrs. John R. Gemmill (Eleanor E. Eicholtz), granddaughter of the subject.

Mrs. John R. Gemmill, Denver, Colo.

202 Eichholtz, Henry Clay

1830 · Panel · 4½ x 3¾ *Illus. p. 328*

Henry Clay Eichholtz, born Aug. 28, 1830, died Mar. 10, 1918, was the third son of the artist and his second wife, Catharine Trissler. He married May 9, 1855, Ann Catharine Todd, 1835-1922. Their last years were spent in Baltimore, Md., where they lived with their daughters, Mrs. Edwin H. Albright (Clara Rebecca Eichholtz) and Miss Katharine Eichholtz.

Hensel: "Eichholtz, H. C., Juvenile."

Head and shoulders of a very young child, facing front; grey-blue eyes, straight fair hair brushed forward; light grey-blue frock without a collar; plain background in blues and greys.

Although this small portrait of an infant was listed by Hensel with an asterisk as exhibited in the Lancaster Exhibition of 1912, it was not listed in the 1912 catalogues and was probably not exhibited. The subject-owner, then living in Baltimore, was eighty-two years old. This is one of the few miniature sized portraits of the artist's children and is evidence of the artist's enjoyment and skill in painting on wood panel as late as 1830.

Exhibitions: Jacob Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (39), lent by Miss Katharine Eichholtz (not listed in catalogue, Frick Art Reference Library annotation).

Collections: From the subject to his daughter Mrs. Edwin H. Albright (Clara Rebecca Eichholtz) and her sister Miss Katharine Todd Eichholtz; Mrs. James H. Beal, great-granddaughter of the artist; gift, 1961, to the Pennsylvania Academy of the Fine Arts.

Pennsylvania Academy of the Fine Arts, Philadelphia.

203 Eichholtz, Henry Clay, Lavallyn Barry, and Robert Lindsay

c. 1838 · Canvas · 15¼ x 22¾ *Illus. p. 355*

Henry Clay, 1830-1918, Lavallyn Barry, 1835-1849, and Robert Lindsay, 1833-1912, were sons of the artist and Catharine Trissler, his second wife. See 202, 214, 224.

Hensel: "Eichholtz, Lavallyn [,] H. C. and R. L., In group." Hostetter, 111: "R. L. E.—3 Heads of J. Eichholtz's boys."

Horizontal arrangement of three heads of young boys, facing almost directly front; boy to right with dark eyes, the other two medium dark, all with straight hair; plain background in cool greys.

This painting was in the Eichholtz house on Lime Street, Lancaster, until after the death of Robert Lindsay Eichholtz in January, 1912. Miss Susan L. Ziegler, sister of George Ziegler and step-daughter of Robert Eichholtz, lived there until her death. An excellent copy of these three heads was painted by the artist's granddaughter, Clara Eichholtz Albright. The copy is now owned by Dr. John E. Eichholtz, nephew of Mrs. Albright.

Exhibitions: Lancaster Exhibition, 1912 (292), lent by George Ziegler.

Collections: From the artist to his son, Robert L. Eichholtz; William H. Miller, grandson of the artist, 1854-1928; Henry Miller Dubbs, great-great-grandson of the artist; on extended loan to the Lancaster County Historical Society.

Mr. and Mrs. Henry Miller Dubbs, La Jolla, Calif.

204 Eichholtz, Jacob (title traditional)

c. 1809 · Panel · 5 x 4 *Illus. p. 285*

Jacob Eichholtz the artist was born Nov. 2, 1776, in Lancaster and died there May 13, 1842. He was the son of Leonard (Leonhart) Eichholtz, 1750-1817, and his wife Catharine (Catarina) Mayer, 1748-1832. Eichholtz married (1) Mrs. William Michael (Catharine Hatz), a widow, on Jan. 25, 1795, and (2) Catharine Trissler on June 18, 1818. By his first wife he had four children, by the second nine children.

Hensel: "Eichholtz, Mr. Jacob, H. C. Eichholtz, Baltimore, 1819."

Head and shoulders of young man in profile, facing left; long nose and rather large ear, medium red-brown hair, long in back and brushed over forehead, sideburns; white neckband and tie with long ends, vermilion-striped waistcoat, dark jacket with rolled collar; background warm browns to left shading to lighter values at right. The frame has an oval opening.

In the several Hensel lists, this portrait is included except in the Supplement. Hensel's date, 1819, is considered an error. The date 1809 or earlier seems closer to the age of the subject and closer to the Eichholtz style of painting at that period. The panel has been known traditionally to represent Jacob Eichholtz, although the subject may be one of his brothers.

Collections: Henry Clay Eichholtz, 1830-1918, son of the artist; his daughters, Mrs. Edwin Albright (Clara Rebecca Eichholtz), 1856-1951, and Miss Katharine Todd Eichholtz, 1868-1957; presented unframed by Miss Eichholtz some years before her death in Philadelphia to Mrs. James H. Beal; gift, 1961, to the Pennsylvania Academy of the Fine Arts.

Pennsylvania Academy of the Fine Arts, Philadelphia.

205 Eichholtz, Jacob

c. 1810 · Canvas · 29 x 24 *Illus. p. 271*

Hensel, Supplement: "Eichholtz, Jacob, (Auto portraits), One owned by Geo. Demuth, representing artist with brushes and palette."

Half-length figure of the artist, aged about thirty-four, facing right front, right arm extended toward left hand, which holds palette and brushes, right hand not showing; brown hair, dark grey or hazel eyes, long, slightly curly sideburns, hair long in back, warm flesh coloring on face with darkened beard area, mole on left cheek as in three other large self-portraits; dark jacket with pointed lapels on rolled collar, white stock and collar with small bow tie and white waistcoat with ruffled shirt front; background shading from olive brown to red brown.

This, the earliest of four authenticated large self-portraits, was listed only once by Hensel. The location of the portrait may not have been known to Hensel in 1913. It is not considered to be the one mentioned in 1913 in *The Pennsylvania Magazine of History and Biography*. That portrait, recorded as in the possession of William H. Worden of Germantown, was said to be "recently acquired." The name of Worden is not known by any Eichholtz descendants. See 677. This one listed in the Supplement and always in family ownership descended from the artist's daughter Margaret Amelia Eichholtz, 1814-1882, and her husband Emanuel Demuth, 1804-1884, to their son George Demuth of Philadelphia. It was restored in 1950.

Exhibitions: Painting in America, The Story of 450 Years, the Detroit Institute of Arts, April 23-June 9, 1957 (48), lent by Mrs. James H. Beal.

Collections: George Demuth, grandson of the artist; Miss Vera Demuth, his daughter, Swarthmore, 1950; purchased by Mrs. James H. Beal, great-granddaughter of the artist; gift, 1961, to the Pennsylvania Academy of the Fine Arts.

Pennsylvania Academy of the Fine Arts, Philadelphia.

206 Eichholtz, Jacob

1825 · Canvas · 29½ x 24½ *Illus. p. 273*

Hensel: "Jacob Eichholtz, Auto portraits, One owned in Intercourse by Mrs. A. K. Smith." Smith Papers #30, manuscript, Beal Coll.

Artist facing right, seated on red-upholstered chair, right hand holding a scroll; reddish-brown hair loosely brushed, worn long in back, sideburns; eyes dark grey or hazel, mole on upper left cheek; high white collar and stock, yellow waistcoat, black jacket with rolled collar; at right, painting on easel, showing a cherub; background olive brown with curved shadow between subject and easel.

Water color copies by Miss Katherine Eichholtz or her sister Mrs. Clara E. Albright were made from this portrait, and the eyes were painted with a bluish

cast. Catherine Rahm, the first wife of George Eichholtz, a brother of the artist, had a sister who was a Mrs. Armor. Because of this indirect connection with the Eichholtz family and the artist, Mrs. Armor's daughter in Bellefonte received the 1825 self-portrait from the Petriken family of Centre Co. sometime before 1900, to be returned to the Eichholtz family. It was given by Miss Armor to Mrs. Harmony A. Smith, 1826-1916, daughter of the artist. The portrait had apparently been in Pennsylvania ever since it was presented by Eichholtz to his good friend James Petriken (647).

Exhibitions: Lancaster Exhibition, 1912 (61), lent by Mrs. A. K. Smith, Intercourse, Pa., dated 1825.

Collections: James Petriken, 1801-1838, friend of the artist; from his family to Miss Armor; to Mrs. Harmony A. Smith (Angelica Kauffmann Eichholtz) Jan. 3, 1900; Miss Mary Eichholtz Smith, granddaughter of the artist, Lancaster, died 1931; William H. Miller, grandson of the artist, died 1928; Henry Miller Dubbs, great-great-grandson of Eichholtz; on extended loan to the Lancaster County Historical Society by Mr. and Mrs. Henry Miller Dubbs.

Mr. and Mrs. Henry Miller Dubbs, La Jolla, Calif.

207 Eichholtz, Jacob

c. 1831 · Canvas · 29x24 *Illus. p. 274*

Hensel: "Eichholtz, Jacob, Auto portraits, One owned in Montgomery County, by Mrs. C. W. Walker"; Henderson, "Jacob Eichholtz," 27.

Half-length figure, seated, facing left front, right elbow on table and right hand to face; thick reddish-brown hair, sideburns slightly grey and curly, eyes dark grey or hazel, metal-rimmed spectacles, high forehead, long nose and ear, mole on left cheek; high white collar, black neckband, black jacket with rolled velvet collar, white shirt cuff showing; green, red, and brown background to left with curved dark shadow, warm grey and tan window frame to right, blue sky and clouds beyond, table at left holding book and a small painting identified as the panel *Head of Christ* after Guido Reni painted by Eichholtz (904).

Before its purchase by the present owner the portrait had been damaged. It has recently been cleaned. It is comparable in style to the portrait of Thomas Emlen Franklin (277) and was no doubt painted in the artist's home after his return to Lancaster in 1831.

Exhibitions: Eichholtz Exhibition, York, 1959 (43), lent by Dr. John E. Eichholtz.

Collections: Probably Mrs. Robert Lindsay (Catharine Maria Eichholtz), 1806-1882, daughter of the artist, Philadelphia; Mrs. Malcolm M. Coppuck, 1834-1893, her daughter; Mrs. Charles Wells Walker (Marian Graves Coppuck), died 1957, her daughter; purchased by Dr. John E. Eichholtz, Philadelphia, great-grandson of the artist.

Dr. John E. Eichholtz, Devon, Pa.

208 Eichholtz, Jacob

1834 · Canvas · 29 x 24 *Frontispiece*

Inscription on back: "Presented to my Sister Catharine Leman during her life which I hope may be long by Jacob Eichholtz, 1841 in his 58th year."

Hensel: "Eichholtz, Jacob, Auto portraits, One owned in Baltimore by H. C. Eichholtz."

Half-length figure, facing right front, arms crossed over chest, hands not shown; light hazel or warm bluish-grey eyes, metal-rimmed spectacles, light reddish-brown eyebrows, dark brown hair with red touches, grey in sideburns, facial coloring warm but not florid, mole on upper left cheek; dark brown jacket, with slightly notched lapel and black velvet collar, black waistcoat, white shirt front and high wing collar touching right cheek and chin, wide black neckband and small bow tie; bluish-green background behind figure to right and left, area of blue with soft edges behind neck and right ear, pink and tan cloud effect to upper right deepening to reddish brown and tan to left, lower background medium dark green, possibly foliage.

Many Eichholtz portraits with colorful sky backgrounds have included pink-tan, mauve and blue colors with cloud effects. A recent report after examination by Theodor Siegl, conservator, Philadelphia, authority on the portraits by Eichholtz, indicates that the background of this portrait was extensively repainted at the time it was cleaned for a former owner in Los Angeles prior to 1961. This would account for the unusual solid color areas of the background, not characteristic of the artist's painting.

This was evidently the self-portrait exhibited at the Artists' Fund Society of Philadelphia in 1835, probably lent by the artist. It was lent to the same society in 1844 via the artist's son-in-law, Robert

Lindsay of Philadelphia, although no doubt still owned by the artist's sister Catharine Eichholtz Leman of Lancaster. For many years it was in Baltimore and later in Philadelphia. After the portrait was taken to California, where Edward Grant Eichholtz died, the painting was cleaned, relined, and varnished in Los Angeles, at which time the original inscription on the back of the canvas was garbled in transcription. Records at the Frick Art Reference Library and the quotation in the 1912 Exhibition catalogue noted above are from the original canvas. 1841 is in all probability the date when the portrait was given to Mrs. Leman, and the reference to his fifty-eighth year is the year it was painted, 1834.

Exhibitions: The Artists' Fund Society, First Exhibition, Philadelphia, 1835 (194), Portrait of himself; Artists' Fund Society, 1844, lent by R. Lindsay; Lancaster Exhibition, 1912 (Addenda, 266), lent by Henry C. Eichholtz, Baltimore, Md., illus. in front of catalogue; Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (5), lent by Edward Grant Eichholtz, grandson of the painter (descended from his eleventh child, Henry Clay), illus. on cover; American Portraits in California Collections, Santa Barbara Museum of Art, April 6 - May 8, 1966 (23), lent by Mrs. James H. Beal and Mrs. Benjamin Holt.

Collections: Gift from the artist to his sister Catharine (Mrs. Jacob Leman), 1773-1856; Henry Clay Eichholtz, 1830-1918, son of the artist; Miss Katharine Eichholtz, 1868-1957, Philadelphia, his daughter; Edward Grant Eichholtz, 1863-1955, Philadelphia, later California, her brother; Mrs. Katharine Eichholtz Hartwell, 1907-1965, Los Angeles, his daughter; purchased by Mrs. James H. Beal; gift to the Pennsylvania Academy of the Fine Arts, 1961. The portrait was on temporary loan at the residence of Mrs. Benjamin Holt (Virginia Keim), a great-great-granddaughter of the artist, until April, 1966, and is now in the collection of the Academy.

Pennsylvania Academy of the Fine Arts, Philadelphia.

209 Eichholtz, Mrs. Jacob and Child Margaret Amelia

1814 · Canvas · 29 x 24 *Illus. p. 302*

Catharine Hatz, born June 30, 1770, died Mar. 24, 1817, was a daughter of Johann Hatz (Haz) and his wife Anna Maria Shoemaker. John Hatz, traditionally thought of by some descendants as John Hotz, was a proprietor of Lancaster taverns, The State Arms and Dr. Franklin. The tavern sign of the Franklin Inn, restored in 1910 by William Blackburn, is the property of the Lancaster County Historical Society. Catharine married William Michael, 1769-1799, on Jan. 25, 1795. Two children of this marriage are recorded. She married her second husband, Jacob Eichholtz, Apr. 17, 1803, by whom she had four children, three of whom survived her. Their fourth child, Margaret Amelia, was born Apr. 27, 1814, and died Sept. 14, 1882. She married Emanuel Demuth, 1805-1884, on Feb. 27, 1844.

Hensel: "Eichholtz, Mrs. Cath. Maria and child Marguerita, Mr. Geo. Demuth, Phila."

Woman seated on upholstered red chair holding infant against her left shoulder; dark eyes, straight dark hair showing under sheer ruffled cap; long-sleeved dark velvet dress with white kerchief; figured shawl over chair arm at left; infant wears necklace and lace cap with pink ribbons, long white dress; plain background.

Collections: Portrait descended to George Demuth, grandson of the artist, and his wife Mary E. Rue; their daughter, Miss Vera Demuth, Swarthmore; gift to the Lancaster County Historical Society, 1950.

Lancaster County Historical Society, Lancaster.

210 Eichholtz, Mrs. Jacob, nee Hatz (posthumous)

1830-1833 · Canvas · 30 x 25 *Illus. p. 335*

Half-length figure, seated, facing right front; brown eyes, straight brown hair, white bonnet with lace ruffles and ribbon bow on top with lace ties hanging over shoulders; black dress with long full sleeves, sheer white, embroidered ruffled collar; scarlet chair back to left, brown shadow to right with plain brownish background.

In notes made by William H. Miller, a grandson of the artist, from a letter of Jacob Eichholtz to his son-in-law Robert Lindsay of Philadelphia, dated Sept. 6, 1833, mention is made of a picture of "Catharine's Mother." This suggests that the above portrait was probably painted for the artist's daughter, posthumously, about the time he painted the daughter (Catharine Maria) Mrs. Robert Lindsay

in 1830-1833 (477). This would explain the costume of the 1830 period with leg of mutton sleeves and the elaborate bonnet. The portrait has always belonged to descendants of the daughter of the subject, first wife of the artist (209).

Exhibitions: Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (2), lent by Mrs. William M. Wills and Mrs. Charles Watson.

Collections: Mrs. Alphonso C. Ireland (Cecilia Ellis Lindsay), 1838-1900, granddaughter of the subject; her daughter, Mrs. William Mintzer Wills.

Mrs. William Mintzer Wills, Merion Station, Pa.

211 Eichholtz, Mrs. Jacob

1818 · Panel · 10 x 7¾ *Illus. p. 315*

Faint inscription on back which may be "Pinxit [or painted] 1818."

Catharine Trissler, second wife of the artist, was born in Lancaster July 24, 1791, and died there Feb. 19, 1867. She was a daughter of John Trissler, 1761-1844, and his wife Anna Maria Reigart, 1767-1808. On June 18, 1818, she was married to the artist at Columbia by the Rev. Mr. Endress (250), pastor of the Trinity Lutheran Church of Lancaster. There were nine children by this marriage. Catharine Trissler was a great-granddaughter of Ulrich Reichart, 1695-1766, the pioneer who emigrated from Bavaria in 1738, and a granddaughter of (John) Adam Reigart, 1739-1810, proprietor of the tavern The Sign of the Grape in Lancaster, 1769.

Young woman, three-quarter figure facing left, profile; dark brown hair, curls in front of ear, hair dressed high, brown eyes; high-waisted black dress, long sleeves, double ruffled white lace collar tied in front with red-striped ribbon, light shawl with paisley border around figure and over lower arms; red chair back to right, reddish-brown background shaded lighter to right behind figure.

The faint inscription on reverse of panel was probably not made by the artist. This portrait is traditionally known and recorded since 1912 as representing Catharine Trissler Eichholtz, the artist's second wife. It was for some years in Baltimore in the collection of Henry Clay Eichholtz, son of the subject. A copy on prepared mill board of this profile, inherited from Mrs. Benjamin West Eichholtz by her nephew Frank Lester van Norden, (see Benjamin West Eichholtz, 192) was painted by Clara Rebecca Eichholtz, a granddaughter of Jacob Eichholtz. It was copied by Clara Eichholtz when she was nineteen. An inscription on back reads: "Sept. 1875 painted by Clara R. Eichholtz from an original by J. Eichholtz 1818."

Exhibitions: Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (6), lent by Mrs. Edwin H. Albright.

Collections: Henry Clay Eichholtz, 1830-1918; Mrs. Edwin H. Albright (Clara Rebecca Eichholtz), his daughter, 1856-1951; her sister, Miss Katharine Todd Eichholtz, 1868-1957; Mrs. James H. Beal; gift, 1961, the Pennsylvania Academy of the Fine Arts.

Pennsylvania Academy of the Fine Arts, Philadelphia.

212 Eichholtz, Mrs. Jacob

c. 1831 · Canvas · 30 x 25 *Illus. p. 338*

Hensel: "Eichholtz, Mrs. Jacob, Cath. Trissler, owned by Mrs. C. W. Walker."

Three-quarter figure, seated facing left front, hands crossed on lap; brown eyes, dark brown hair, cream-white bonnet with lace ruffles and gold silk bows and ties hanging over shoulders; wide white collar with lace ruffle, dark brown dress, long sleeves full at top, yellow-white shawl with flowered border of pink, green, and blue over right shoulder and arm; scarlet chair back at lower right, background in tones of brown with landscape and blue sky and colorful horizon to left.

This portrait, thought to have been painted around 1831, the date when the artist and his family removed to Lancaster from Philadelphia, is similar in costume to the portrait of the artist's first wife (211), considered to be posthumous, and which was probably painted for her daughter, Mrs. Robert Lindsay of Philadelphia. If this portrait was painted in Lancaster it must have been given to Mrs. Lindsay or to her daughter Elizabeth Lindsay Coppuck at an unknown date. Dr. John E. Eichholtz of Philadelphia, great-grandson of the artist, commissioned a copy of this portrait by Mrs. Sidney Coale, which he owns.

Exhibitions: Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (36), lent by Mrs. Charles Walker.

Collections: Inherited by Mrs. Charles Wells Walker (Marian Graves Coppuck), died 1957, great-granddaughter of the artist and his first wife; acquired by Mrs. Francis Heed Adler, died 1968,

great-granddaughter of the artist and his second wife, the subject; her husband Dr. Francis Heed Adler.

Dr. Francis Heed Adler, Philadelphia.

213 Eichholtz, Mrs. Jacob

c. 1841 · Canvas · 28½ x 24½ *Illus. p. 364*

Hensel, Supplement: "Eichholtz, Mrs. Jacob (Unfinished, Owned by W. H. Miller), 1819."

Head and shoulders, facing right front, head tilted to left and looking to left; straight brown hair, parted in center, curls hang below ears; white ruffled collar with long ties; pink-tan background and foreground scumbled. The painting was unfinished at the death of the artist.

William Henry Miller of Philadelphia, son of David Miller and his second wife Anna Maria Eichholtz, inherited many of the family portraits from the artist's son Robert Lindsay Eichholtz, who lived in the Eichholtz house in Lancaster until his death in January, 1912. This unfinished portrait (the Hensel date is incorrect) could have been one of those left by the artist in the Lime Street house. It is now on extended loan to the Lancaster County Historical Society by Mr. and Mrs. Henry Miller Dubbs.

Exhibitions: Lancaster Exhibition, 1912 (62), lent by W. H. Miller, Ardmore, Pa.

Collections: Inherited by William H. Miller, 1854-1928, grandson of the artist; Henry Miller Dubbs, his grandson.

Mr. and Mrs. Henry Miller Dubbs, La Jolla, Calif.

214 Eichholtz, Lavallyn Barry (by Eichholtz and Neagle)

c. 1842 and 1850 · Canvas · 18½ x 16¾ *Illus. p. 364*

Inscription on back of original canvas: "Original head painted by Jacob Eicholtsz [*sic*] of his son, / Dress and background by John Neagle 1850."

Lavallyn (Lavallan) Barry, born Sept. 13, 1835, died Oct. 30, 1849, was the last child of the artist and his second wife Catharine Trissler. On the gravestone in Woodward Hill Cemetery, Lancaster, is inscribed "Lavallin [*sic*] B. / son of Jacob and / Catharine Eichholtz . . ." The late Dr. J. Hall Pleasants of Baltimore stated that *Lavallan* is the correct spelling of this name and suggested that Lavallyn is a romantic corruption. Undoubtedly, Eichholtz named his son for Lavallan Barry, 1769-1822, of Baltimore. See portrait of Mrs. Lavallan Barry (30).

Hensel: "Eichholtz, Lavallyn, Son of artist—owned by Mrs. Gleffer, Pittsburgh."

Almost half-length figure of young boy facing left front; dark brown eyes, light brown hair, pink lips; very dark blue suit with covered buttons, white square-cornered flat collar; green landscape with two small trees and colorful sky in background.

This portrait was probably one of several unfinished paintings in the Eichholtz home at the time of the artist's death which were mentioned by his daughter Mrs. Robert Lindsay in a letter to her husband in Philadelphia during her father's last illness. It was in the home of the artist's daughter Mrs. Jacob B. Hubley (Rebecca Trissler Eichholtz) in Pittsburgh for many years after her marriage in 1863. Where Neagle finished the painting is not known. The former frame was similar to the former frame on the portrait of Rebecca Trissler Eichholtz (223). The painting was cleaned and restretched by Theodor Siegl, who stated that the inscription on the back is in the handwriting of Neagle.

Exhibitions: Early American Portraits, Carnegie Institute, Pittsburgh, Jan. 20 - Mar. 8, 1925 (10), lent by Mrs. Harry W. Gleffer; Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (8), lent by Mrs. Francis H. Adler.

Collections: Mrs. Jacob B. Hubley (Rebecca Trissler Eichholtz), 1828-1888, daughter of the artist; her daughter, Mrs. Harry W. Gleffer (Katharine Hubley), 1872-1958; her daughter, Mrs. Francis Heed Adler, died 1968, great-granddaughter of the artist; her husband Dr. Francis Heed Adler.

Dr. Francis Heed Adler, Philadelphia.

215 Eichholtz, Leonard

c. 1808 · Panel · 4½ x 3¾ *Illus. p. 278*

Leonard (Leonhart) Eichholtz, born in Lancaster Sept. 1, 1750, died there Apr. 25, 1817, was the fourth of nine children of Johan Jacob Eichholtz, 1712-1760, and his wife Anna Catharine Reigart (Reichert). The father emigrated from Bischoffsheim, Germany, to America in 1737 on the ship *Samuel* and settled in Lancaster, where he was married in 1738 and purchased property in 1759 as an innkeeper. The son Leonard was married Apr. 25, 1772, to Catharine Mayer, 1748-1832

(219), daughter of Abraham Mayer and his wife Catrina Metzbeniss (or Metzbeim), who were married on Sept. 16, 1742. Leonard and Catharine were the parents of fourteen children, their fourth child being the artist Jacob. Leonard Eichholtz and three of his brothers served in the Revolutionary army. Beginning in 1778 records of deeds in Lancaster Co. list Leonard Eichholtz as pursuing the following occupations: skinner (1778, 1782), butcher (1778), victualler (1790), innkeeper (1805, 1807, 1810), and also as the owner of four lots on King Street and other property in Lancaster as well as acreage outside the town along Conestoga Creek. The Bull's Head Inn on East King Street, the site for which had been purchased by his father, was licensed to his widowed mother, Catharine, in 1765, and Leonard succeeded to the business in 1771. His son Leonard (218) in turn became proprietor in 1817, was succeeded by his widow Charlotte in 1828, and then by his brother Henry (201) in 1834. In April, 1809, Leonard, Sr., petitioned the court to recommend him to the governor for a license to continue running another "house of public entertainment" formerly kept by John Long on the road from Lancaster to Martic Forge; the petition was signed by many prominent citizens of Lancaster. He was a director of the Farmers Bank in Lancaster (now the Lancaster County Farmers Bank). On Sept. 16, 1799, he was first elected an assistant burgess and re-elected in 1800, 1801, 1802 and 1807. On Sept. 15, 1813, he was elected chief burgess and served until 1817. From 1807 to 1815 meetings of the borough officers were held at the "house" of Leonard Eichholtz. He was the recognized Lancaster Co. leader of the party of Gov. Thomas McKean, Democratic-Republican (1799-1808). Leonard and Catharine Eichholtz were buried in the graveyard of the Lutheran Church of the Holy Trinity in Lancaster. On their gravestone, which was removed with many others as rubble to the property of the Pennsylvania Farm Museum of Landis Valley when the graveyard was destroyed for a new building, is the following inscription: "Sacred / to the Memory of / LEONARD EICHHOLTZ Esq^{r} / Born Sept^{r} 1 1750 / and departed this life / April 25 1817 / Aged 66y 7m & 24d / He was / To his family / a most affectionate husband & parent / To his Church / a cheerful and liberal supporter / having served it for many years / as Warden Elder and Treasurer / To his Country / [he was zea] lous promoter of its liberties / Also / in memory of / [Cathari] ne Eichholtz / [ ] wife Leo^{d} Eichh [oltz]." (The lower part of the stone is missing and the sides partly broken off.)

Bust portrait in profile to left; dark hair brushed forward, slightly curly, with sideburns; white collar and soft tie, dark jacket with covered buttons, deep notch in rolled collar, possibly a striped waistcoat; plain background, with painted spandrels.

Painted with a large brush or quickly done, on a rough-surfaced panel, the portrait has not been seen in the eastern United States since William H. Miller acquired it. A record by Hensel of a portrait of Leonard Eichholtz (father of the artist, Baltimore) and dated 1829 is either an error due to hearsay or must refer to one of the larger portraits of Leonard Eichholtz not definitely known to have ever been owned by the Henry Clay Eichholtz family who lived in Baltimore in 1912.

Exhibitions: Lancaster Exhibition 1912 (64), lent by Miss Susan L. Ziegler.

Collections: Robert Lindsay Eichholtz, son of the artist, who lived in the Eichholtz house on South Lime Street, Lancaster, until his death in January, 1912; Miss Susan L. Ziegler, stepdaughter of Robert Eichholtz; William H. Miller of Philadelphia and Denver, Colo., grandson of the artist; his grandson, Henry Miller Dubbs.

Mr. and Mrs. Henry Miller Dubbs, La Jolla, Calif.

216 Eichholtz, Leonard

1815 · Canvas · 28½ x 23 *Illus. p. 300*

Ledger: "1815, May 11—Leonard Eichholtz Senr., 1 portrait & frame £ 14 5 0." Hensel lists a portrait of Leonard Eichholtz (father of the artist, Baltimore) with the date 1829. This is considered an error as no portrait of either parent of the artist has descended from the Henry Clay Eichholtz family who lived in Baltimore in 1912.

Half-length figure, seated, facing almost right, hands not showing; sandy grey hair worn long in back with sideburns, high forehead, light brown eyes, face highly colored; white collar, neckband and tie, black jacket and waistcoat; background plain in warm brown tones.

This painting and the companion portrait of Mrs. Leonard Eichholtz (220) probably descended from the sister of the artist Catharine Eichholtz (Mrs. Jacob Leman). They were for some recent years

in the hands of Joseph K. Kindig, Jr., in York. In 1951 they had been varnished. When seen later, both were in frail condition. It is believed the present owner is a collateral relation of the artist's family. She is a granddaughter of the late Herbert Eichholtz and his wife Rosa Bertha Edgerly of Lancaster.

Exhibitions: Lancaster Exhibition, 1912 (63), lent by Miss Adelia Leman; Eichholtz Exhibition, York, 1959 (26), lent by Joseph K. Kindig, Jr.

Collections: Henry Eichholtz Leman, 1812-1887, nephew of the artist; his daughter, Miss Adelia Leman, 1857-1947; Joseph K. Kindig, Jr.; Mrs. Harold B. Chait.

Mrs. Harold B. Chait, Baltimore, Md.

217 Eichholtz, Leonard

1819 · Canvas · 28 x 24

Hostetter: "1819, Apr. 30—George Eichholtz, portrait of his father—$15."

Half-length figure facing front with head to right, hands not showing; sandy hair, long in back, with sideburns, high forehead, blue eyes; white collar above small black tied neckband, white shirt, dark jacket and waistcoat; plain background in brown tones.

It seems highly probable that this painting was a posthumous one which the artist made for his brother, charging him half the usual price for a canvas. If it was painted in 1819 the tie may have been a white one originally, as the owner stated that he had worked on the painting and also had varnished it. There are evidences of overpainting on the portrait, badly worn. Another portrait of the artist's father, probably a few years earlier, includes a white neckband tied.

Exhibitions: Eichholtz Exhibition, York, 1959 (22), lent by Louis K. Scheffer, Harrisburg.

Collections: George Eichholtz of Harrisburg, brother of the artist, and his first wife, Catharine Rahm; their daughter, Mrs. George J. Shoemaker (Catharine Pamelia Eichholtz); her daughter, Mrs. Louis Kossuth Scheffer (Rosanna Shoemaker); her son, Louis Kossuth Scheffer.

Louis Kossuth Scheffer, Harrisburg.

218 Eichholtz, Leonard, Jr. (posthumous)

1829 · Panel · 9 x 7 *Illus. p. 335*

Inscription on back in the artist's hand: "Portrait of the late / Leonard Eichholtz Esq. / He was, at the time of his death / President of the Common Council / of the City of Lancaster. / Painted from memory by / his brother / Jacob Eichholtz / Feb. 26, 1829."

Leonard Eichholtz, Jr., a younger brother of the artist, was born in Lancaster July 30, 1783, and died there Dec. 28, 1828. He was married June 3, 1806, to Charlotte Heinitsch, by whom he had six children. After his father's death in 1817, Leonard, Jr., succeeded him as proprietor of the Bull's Head Inn on East King Street. The tavern business was carried on by his widow following his death, and then from 1834 by his brother Henry (201), who later kept a hotel in Downingtown.

Hensel: "Eichholtz, Leonard, Jr., H.C.E., Baltimore."

Half-length figure, seated, profile facing left, on rough panel; white collar, black neckband and tie, striped waistcoat, dark jacket with rolled collar; plain background.

The Eichholtz descendants who moved from Pennsylvania to Denver, Colo., spelled the name with one 'h'. The inscription cited above was quoted in a letter to the compiler dated July 5, 1948, from the late owner, Leonard Henry Eicholtz [*sic*], Jr., grandson of the subject's brother Henry. The memory of Mr. Eicholtz was faulty as he stated in this letter that he had received the painting several years before from "A cousin, Miss Adelia Leman who lived in Lancaster." In a typewritten letter dated May 8, 1922, Denver, Colo., to another cousin, Mrs. Clara E. Albright residing in Baltimore, he sent thanks to "Cousin Clara" for her gift of this painting and said, "I think it [the inscription] should read 'painted from memory by his *son* Jacob Eicholtz.'" Mr. Eicholtz stated he had no knowledge of the artist having a brother Leonard, but knew the artist's father was named Leonard. He thought the father Leonard had died in 1828, the year before the painting was made. Leonard, the father, died Apr. 27, 1817. The brother of the artist, Leonard, subject of the posthumous profile, died Dec. 28, 1828, not quite two months before the date inscribed on the painting by the artist. At some time after July 5, 1948, and before his death on Oct. 3, 1955, Mr. Eicholtz in Denver must have changed the word "brother" to "son" on the inscription as is evident in a photograph of it made for the compiler in Denver, May, 1964.

Collections: Henry Clay Eichholtz, son of the artist; Mrs. Edwin Albright (Clara Rebecca Eichholtz), his daughter (1856-1951); her cousin, Leonard Henry Eicholtz, Jr. Denver, Colo., died 1955; Mrs. John R. Gemmill (Eleanor Eicholtz), his sister, grandniece of the subject.

Mrs. John R. Gemmill, Denver, Colo.

219 Eichholtz, Mrs. Leonard

c. 1808 · Cardboard · 6 x 4½ *Illus. p. 278*

Catarina (Catharine) Meyer (Mayer), mother of the artist, was born Nov. 18, 1748, and died in Lancaster, Apr. 24, 1832. She was the fourth child of Abraham Mayer and his wife Catrina [*sic*] Metzbeniss (or Metzbeim), who married Sept. 16, 1742 (according to Abraham Mayer's German manuscript record of his children's births). In the manuscript Abraham Mayer spells his own name thus and the name of his first child, a son, Christian Mayer, the same way. The name Meyer was used for Abraham's six other children following Christian, including Catarina. Catharine Mayer, known as such, married Leonard (Leonhart) Eichholtz, 1750-1817, on Apr. 25, 1772 (records of the First Reformed Church of Lancaster). They had fourteen children, several dying young.

Almost half-length profile facing left, hands not showing; blue eyes, straight sandy-red hair showing from lace-edged dotted net cap, with white net ties under chin; white transparent shawl collar, long in back and front; brownish-black dress with long sleeves, brown background. There are worn areas at the top right and discolored spots on face. A label from former owner in pencil reads: "Catharine Mayer E. / wife of Leonard Eichholtz / Parents of Jacob Eichholtz / supposed to have been painted by him."

The present gilt beaded frame with pebbled mat and oval opening was put on for the owner by Joseph Kindig, III, of York. An old photograph made for Miss Sarah Gearhart of Lockhaven shows this profile framed square, without a mat, and slightly more of the figure showing at the bottom, the shawl collar reaching to the waistline. Reproduction of the old photograph secured in 1962 by courtesy of Richard T. Salmon, nephew of Miss Gearhart, and Mr. Salmon's previous correspondence with John C. Milley and with the compiler, helped to authenticate this portrait, characteristic of the early work of Eichholtz. It is believed that the present owner is a collateral descendant of the artist. The painting descended from an uncle of the artist, not identified by name, to his son the Rev. George Eichholtz, whose two daughters, Emma and Clara, lived in Hughesville, near Sunbury, where the early photograph was made.

Collections: Rev. George Eichholtz to his daughters Miss Emma W. Eichholtz and Miss Clara Eichholtz; from Miss Clara Eichholtz to her niece Mrs. Arthur A. Johnson (Harriet Von Gundy) of Gloucester Court House, Va.; to her cousin Mrs. Harold B. Chait (Mabel Phyllis Markle), 1960, a granddaughter of the late Herbert Eichholtz and his wife Rosa Bertha Edgerly, of Lancaster.

Mrs. Harold B. Chait, Baltimore, Md.

220 Eichholtz, Mrs. Leonard

1815 · Canvas · 29 x 24 *Illus. p. 301*

Hensel lists an 1829 portrait of Mrs. Leonard Eichholtz (mother of the artist, Baltimore). This and the listing of a portrait of Leonard Eichholtz in Baltimore of the same date are considered an error (216).

Almost three-quarter-length figure of elderly woman, seated, with left hand in lap holding spectacles, facing left front; light sandy hair, blue eyes, white net cap edged with flat lace and net and lace strap under chin, plain sheer shawl collar over dark grey dress extends below the waist line, grey scarf around shoulders over long sleeves of dress; red chair back to right, background to left simulates sky in blue, lavender, and warm tans and greys; a red-brown curtain draped to right.

This portrait and companion portrait of Leonard Eichholtz (216) have always been together. This pair of portraits, while in better condition than those of similar style (217 and 221), are probably of an earlier date, and probably descended from the sister of the artist Catharine Eichholtz (Mrs. Jacob Leman).

Exhibitions: Lancaster Exhibition, 1912 (65), lent by Miss Adelia Leman; Eichholtz Exhibition, York, 1959 (20), lent by Joseph K. Kindig, Jr.

Collections: Henry Eichholtz Leman, 1812-1887, nephew of the artist; his daughter, Miss Adelia Leman, 1857-1947; Joseph K. Kindig, Jr.; Mrs. Harold B. Chait.

Mrs. Harold B. Chait, Baltimore, Md.

221 Eichholtz, Mrs. Leonard

c. 1819 · Canvas · 29 x 24

Half-length figure seated on red-upholstered armchair, hands crossed on lap; straight sand-colored hair, blue eyes, sheer white cap with embroidered net around face and net band under chin; olive-green dress with long sleeves, transparent white shawl collar, plaid shawl over right arm; background in medium brown except upper left corner where remains part of a draped curtain. The portrait of the figure is clear but the painting shows extreme wear and possibly repair by inexperienced hands.

Exhibitions: Eichholtz Exhibition, York, April, 1959 (23), lent by Robert E. Scheffer, Harrisburg.

Collections: George Eichholtz of Harrisburg, brother of the artist (198) and his first wife, Catharine Rahm; their daughter, Mrs. George J. Shoemaker (Catharine Pamelia Eichholtz); her daughter, Mrs. Louis Kossuth Scheffer (Rosanna Shoemaker); her son, Robert Eichholtz Scheffer.

Robert Eichholtz Scheffer, Harrisburg.

222 Eichholtz, Mrs. Leonard

1829 · Canvas · 28½ x 24½ *Illus. p. 336*

Signed on back: "Portrait of Catharine Eichholtz / painted in the 81st year of / her age / by her Son Jacob Eichholtz / Sept. 1829."

Three-quarter figure of a large elderly woman seated on red chair facing left front, hands crossed on lap, ring on index finger of right hand; straight light-red hair, blue eyes, sheer white bonnet, pleated flat ruffle around face, dark ribbon tied under chin, grey ribbon band on bonnet, spectacles worn on top of bonnet; grey-black long full-sleeved dress, sheer dark shawl, white collar; plain background in grey-brown tones. The inscription by the artist is in paint in large script.

Collections: Portrait descended from brother of artist, Henry Eichholtz of Downingtown, to Miss Mary Wells, grandniece of the artist, who bequeathed it to the Lancaster County Historical Society in 1949.

Lancaster County Historical Society, Lancaster.

223 Eichholtz, Rebecca Trissler

c. 1841 · Canvas · 20 x 16 *Illus. p. 364*

Rebecca Trissler, born July 15, 1828, died Nov. 7, 1888, in Pittsburgh, was the sixth child of Jacob Eichholtz the artist and his second wife Catharine Trissler (211). Except during the period when her parents and her sisters lived in Philadelphia, she resided in Lancaster. She was married to Jacob B. Hubley, a widower of Pittsburgh, by the Rev. J. Isador Mombert of St. James' Episcopal Church, Lancaster, Oct. 15, 1863. The Hubley family of Lancaster was descended from Bernard Hubley, an early immigrant who died in Lancaster, 1803. There were two sons and two daughters by the marriage, all of whom lived in Pittsburgh.

Hensel: "Eichholtz, Rebecca, Artist's daughter—owned by Mrs. Jos. Jones, Pittsburgh."

Bust portrait facing right, looking front; straight brown hair, parted in center with long braids hanging over shoulders, brown eyes, pink cheeks, fair complexion; low-necked off-shoulder white dress with rose-pink area around right shoulder similar to a scarf; background plain with blue, mauve, and grey areas.

The grey corners of the canvas may have been overpainted at a time when the former frame was replaced. The painting may have been framed oval originally or left unfinished at the artist's death. It is not known exactly when the portrait was brought to Pittsburgh, but presumably it was when the subject was married.

Exhibitions: Early American Portraits, Carnegie Institute, Pittsburgh, 1925 (11), lent by Mrs. Joseph Jones; Two Hundred and Fifty Years of Art in Pennsylvania, the Westmoreland County Museum of Art, Greensburg, 1959 (39), Pl. 21, lent by Mrs. James H. Beal.

Collections: Mrs. Jacob B. Hubley; her daughter, Jean Hubley (Mrs. Joseph Jones), 1871-1933; Mrs. James H. Beal (Rebecca H. Jones), granddaughter of the subject; gift, 1961, to the Pennsylvania Academy of the Fine Arts.

Pennsylvania Academy of the Fine Arts, Philadelphia.

224 Eichholtz, Robert Lindsay

1833 · Panel · 3⅞ x 3¾ *Illus. p. 343*

Robert Lindsay, the eighth child of the artist and his second wife Catharine Trissler, was born Nov. 1, 1833, in Lancaster and died there Jan. 9, 1912. He was married to Mrs. George (Elizabeth Lorenz) Ziegler, 1836-1903, on Apr. 6, 1874. They had one child, Edith Lorenz, born May 9, 1875, died May

26, 1900. Robert Eichholtz and his wife lived in the Eichholtz house on South Lime Street, Lancaster, until their deaths. Elizabeth Lorenz Eichholtz had a son George and a daughter Susan L., died Jan. 29, 1928, by her former marriage. The latter lived in the Lime Street house until her death.

Head and part of shoulders of an infant facing left, looking front, on rough wood panel; large eyes, a ruffled bonnet around face. The unframed panel is bordered by a motif of fern branches from lower corners and over the bonnet at the top.

This portrait, one of the few miniature-sized portraits of children painted by the artist, remained in the Eichholtz house until after the death of the subject. The grandfather of Henry Miller Dubbs, William H. Miller of Philadelphia, inherited the family paintings which were in the Eichholtz house after the death of Robert Lindsay Eichholtz. This panel was photographed at the residence of the listed owners in Denver, Colo., in 1953. After the owners' removal to California in 1953, this small panel was reported by the owners to be missing. No report of its having been found has been received.

Collections: From the artist to his son the subject; William H. Miller, grandson of the artist; Henry Miller Dubbs, his grandson.

Mr. and Mrs. Henry Miller Dubbs, La Jolla, Calif.

225 Eichholtz, Robert Lindsay

c. 1835 · Canvas · 13 x 11 *Illus. p. 343*

Head and shoulders of young child facing front; straggly straight golden-brown hair, large dark eyes; soft yellow garment with low round neck. The aged thin paint of the portrait is generally a golden color.

This small portrait on canvas remained in the Eichholtz house in Lancaster until after the death of Robert Lindsay Eichholtz in 1912. Miss Susan L. Ziegler, step-daughter of Robert, was living there also. It was one of the Eichholtz family portraits inherited from Robert Lindsay Eichholtz by William Henry Miller, grandson of the artist. The portrait is on extended loan to the Lancaster County Historical Society by Mr. and Mrs. Henry Miller Dubbs.

Exhibitions: Lancaster Exhibition, 1912 (67), lent by Miss Susan L. Ziegler.

Collections: Robert Lindsay Eichholtz, son of the artist; William Henry Miller, grandson of the artist; Henry Miller Dubbs, great-great-grandson of the artist.

Mr. and Mrs. Henry Miller Dubbs, La Jolla, Calif.

226 Eichholtz, Rubens Mayer

c. 1813 · Panel · 8½ x 6 *Illus. p. 298*

Rubens Mayer, born in Lancaster Aug. 3, 1810, died in Lancaster July 22, 1841, was the only son of the artist by his first wife Catharine Hatz Michael, 1770-1817. Extracts from letters of Jacob Eichholtz to his son-in-law Robert Lindsay of Philadelphia indicate that possibly Rubens lived in Philadelphia periodically with the Lindsays. Mrs. Robert Lindsay (Maria Catharine Eichholtz) was his full sister. He was unmarried and died at his father's residence.

Hensel: "Eichholtz, Rubens, Artist's eldest son—owned by Mr. Geo. Demuth, Philadelphia." Supplement: "Sketch of Hebrew prophet on reverse of canvas." Photo Album III, made 1912, caption under reproduction reads: "owned by Mr. George Demuth."

Half figure of a little boy seated, facing right front, hands not showing; thick and tousled brown hair, brown eyes, pink cheeks; wide ruffled white collar on short dark, long-sleeved jacket with three brass buttons down the front and one button on right side of jacket; light golden-brown background.

On the reverse of this panel is a sketch in oil listed as Head of Prophet (905). This sketch on the back is mentioned, and as a canvas, in only one of the lists of Eichholtz paintings by Hensel. The panel may not have been seen by him if owned in Philadelphia.

In a scrapbook with his bookplate and apparently made by Rubens Mayer Eichholtz (Beal collection) there is a sketch pasted on one of the blank pages which is an earlier portrait of this child. It is a pencil drawing on paper, 3½ x 5½, with ink lines in the eyes, of the head and shoulders of a round baby face facing front, wearing a bonnet covering the head and ears, ruffled around the face. An inscription in ink below the drawing in the hand of Eichholtz identifies the subject as "Rubens at 1 year."

Collections: Mr. George Demuth, inherited from his mother, Mrs. Emanuel Demuth (Margaret Amelia Eichholtz), 1814-1882, a daughter of the artist by his first wife; his daughter, Miss Vera Demuth; collection of Mrs. James H. Beal, 1950; gift, 1961, to the Pennsylvania Academy of the Fine Arts.

Pennsylvania Academy of the Fine Arts, Philadelphia.

227 Eichholtz, Rubens Mayer

c. 1815 · Panel · 9½ x 7¼ *Illus. p. 302*

Hensel: "Eichholtz, Rubens, Juvenile in straw hat."

Half-length figure of very young boy facing directly front, wearing a wide-brimmed straw hat; brown hair and eyes; a wide white collar with a narrow ruffle open at the neck and partly covering the collar of a jacket which is unbuttoned down the front, and which has been quickly painted with bold rough brushing. The face is partly in shadow and the background plain with lighter area to the left.

Thomas Sully, who knew Eichholtz, must have seen this portrait before painting his son, *The Torn Hat,* dated 1820. The style of these portraits of young boys is strikingly similar. The portrait was no doubt one of those left in the Eichholtz house in Lancaster after the death of the artist and which remained there until after the death of Robert Lindsay Eichholtz, son of the artist, in 1912. Miss Susan L. Ziegler, step-daughter of Robert Eichholtz, also lived in the Eichholtz house. Mr. William H. Miller, who lived in Denver and Philadelphia, subsequently inherited family paintings from Robert Eichholtz.

Exhibitions: Lancaster Exhibition, 1912 (66), lent by Miss Susan L. Ziegler.

Collections: Inherited by Robert Lindsay Eichholtz, son of the artist; William Henry Miller, 1854-1928, grandson of the artist; Henry Miller Dubbs, great-great-grandson of the artist.

Mr. and Mrs. Henry Miller Dubbs, La Jolla, Calif.

*228 Eichholtz Family, Young Man of

c. 1809 · Panel · 13 x 11

Half-length figure of young man, profile to left, hands not showing; light hair with sideburns and light eyes; white collar and roughly brushed shirt ruffle, dark jacket with highlights on buttons; plain background. The panel is framed oval with pebbled mat.

This undocumented portrait, characteristic of early Eichholtz profiles on panel, could be said to have a family resemblance to the profile portrait of Charles Eichholtz (195). No proof is established as to the subject, traditionally known as "Cousin George Eichholtz," being George, the brother of Jacob Eichholtz. The former owner, Mrs. Lovett Frescoln, a genealogist of Swarthmore, inherited the painting from her husband's mother, Mrs. George Frescoln, who claimed relationship with Demuth and Eichholtz families. A faint pencil inscription on back naming Eichholtz as painter was reported in 1950.

Collections: James Lovett, who married Christianna Nutz (Notz, Germantown church records) and moved from Bucks Co. to Little Britain Twp., Lancaster Co., about 1803; their granddaughter, Margaret Walker; her son, Leonard Nutz Walker, and Amanda his wife, who had no children; Mrs. George Frescoln; her daughter-in-law, Mrs. Lovett Frescoln; her daughter, Mrs. Henry Sangree (May Frescoln).

Mrs. Henry Sangree, Philadelphia.

229 Eisenbrey, Mrs. Peter

1828 · Canvas · 30 x 25

Indecipherable inscription on back of canvas, legible date: "1828."

Catherine Rattiockley, who married Peter Eisenbrey, was the mother of Philip Eisenbrey (230).

Half-length figure of elderly woman, seated, facing right front; dark eyes, silver-grey hair, white bonnet with wide border and short ribbons falling to shoulder; dark dress with large sheer white scarf around shoulders and extending below waist, right arm with elbow-length glove open at fingers, which hold metal-rimmed spectacles, left arm covered by drapery; chair back at left, plain dark background.

Exhibitions: Exhibition of Portraits, National Society of Colonial Dames of Pennsylvania, Pennsylvania Academy of the Fine Arts, Philadelphia, Dec. 8, 1958 - Jan. 11, 1959 (11), lent by Mrs. Norman F. S. Russell.

Collections: Louis Philip Eisenbrey, great-grandson of the subject; his daughter, Mrs. Norman F. S. Russell.

Mrs. Norman F. S. Russell, Philadelphia.

230 Eisenbrey, Philip

1828 · Canvas · 30 x 25

A Philip Eisenbrey is listed in Philadelphia directories (Desilver's, 1823, McElroy's, 1839, etc.) as

a coach painter at various business addresses, residence 37 Zane St. Philip Eisenbrey, born May 13, 1793, was the son of Peter Eisenbrey and his wife Catherine Rattiockley (229). He married Marie Lybrand (231).

Half-length figure, seated, facing left front; dark hair parted at left, brushed forward above ears, sideburns, light eyes; dark jacket, yellow waistcoat, white shirt front, stock, and high collar; right hand over chair back, left arm on lap; column on high pedestal at left, medium dark plain background.

An inscription on the canvas relining states: "Philip Eisenbrey / was born / May 13, 1793 / grandfather of Louis Philip Eisenbrey." The date of the portrait corresponds to that of Mrs. Eisenbrey (231).

Exhibitions: Exhibition of Portraits, National Society of Colonial Dames of Pennsylvania, Pennsylvania Academy of the Fine Arts, Philadelphia, Dec. 8, 1958 - Jan. 11, 1959 (9), lent by Mrs. Norman F. S. Russell.

Collections: Louis Philip Eisenbrey, grandson of the subject; his daughter, Mrs. Norman F. S. Russell.

Mrs. Norman F. S. Russell, Philadelphia.

231 Eisenbrey, Mrs. Philip

1828 · Canvas · 30 x 25

Inscription on canvas relining: "Painted by / Eichholtz / 1828 / original signature under this backing."

Three-quarter-length figure, seated, facing right front; light brunette coloring, hair parted in center, worn high at back; high-waisted silk dress with kerchief-style collar, slightly puffed sleeves at shoulder, light-colored shawl with embroidered trimming hanging loosely over both arms, left arm on table at right; plain medium dark background with darker vertical area to right.

Exhibitions: Exhibition of Portraits, National Society of Colonial Dames of Pennsylvania, Pennsylvania Academy of the Fine Arts, Philadelphia, Dec. 8, 1958 - Jan. 11, 1959 (10), lent by Mrs. Norman F. S. Russell.

Collections: Louis Philip Eisenbrey, grandson of the subject; his daughter, Mrs. Norman F. S. Russell.

Mrs. Norman F. S. Russell, Philadelphia.

232 Elder, Mrs. Elizabeth Wurtz, and Three Children

1825 · Canvas · 42 x 47 *Illus. facing p. 72*

Signed on back: "J. Eichholtz 1825."

Elizabeth Wurtz Lentz, daughter of Henry Lentz, married William T. Elder, a merchant of Philadelphia. She died in 1852.

Almost full-length figure of a seated woman, holding a young child (William Smith Elder) on her lap, with a girl (Rebekah Heaton Elder) to the left, bonnet hanging on her right arm and holding a bunch of grapes, and a boy (Henry Lentz Elder) to the right holding a bow and arrow in his right hand and his left hand upraised; the mother has brown hair with curls, grey eyes, pink cheeks, low-necked white silk dress with long sleeves, sheer lace veil hanging from head over shoulders; the young child has reddish-blonde hair and grey eyes; the girl has light hair, blue eyes, blue dress, the fur bonnet is trimmed with pink ribbons; the boy, with light brown hair and grey eyes, wears a bluish-green suit with brass buttons and white ruffle around open neck; center background shows a tree trunk with grapevines; to the left, trees and foliage; in the right far background, a mass of trees; in the distance, landscape with blue sky and warm-colored clouds.

Exhibitions: 14th Annual Exhibition of the Pennsylvania Academy of the Fine Arts, Philadelphia, 1825 (16), "Portrait of a Lady and Her Children—a group."

Collections: Rebekah Heaton Elder, the girl in the portrait, married William Larzelere; her daughter, Blanche Elder Larzelere; bequeathed by her to the Pennsylvania Academy of the Fine Arts.

Pennsylvania Academy of the Fine Arts, Philadelphia.

233 Elder, Thomas

c. 1838 · Canvas · 30 x 25

Thomas Elder, born in Paxtang Twp., Dauphin Co., formerly Lancaster Co., Jan. 30, 1767, died at Harrisburg Apr. 29, 1853, was the son of the Rev. John Elder, 1706-1792, a native of Edinburgh, Scotland, who was pastor for fifty-two years of the Paxtang Presbyterian Church, and his second wife, Mary Simpson, 1732-1786. After graduation from the Academy in Philadelphia, Thomas Elder studied law with Gen. John A. Hanna, was admitted to the Dauphin Co. bar in August, 1791, and achieved a

232 Mrs. Elizabeth Wurtz Elder and Three Children, 1825

distinguished career in his profession. During the Whisky Insurrection he volunteered as a private in Capt. Dentzel's company. Later he was a lieutenant colonel in the militia and was thereafter known as "Col. Elder." Heading a movement to bridge the Susquehanna River, he became president of the Harrisburg Bridge Company which carried out the project. He was president of the Harrisburg Bank from June, 1816, until his death. He was appointed attorney general of Pennsylvania by Gov. Hiester, 1820-1823, between the two terms of his son-in-law Amos Ellmaker (238, 239), after which he declined to hold public office. Elder married (1) on Mar. 23, 1799, Catharine Cox, died June 12, 1810, daughter of Col. Cornelius Cox of Estherton, and (2) on May 30, 1813, Elizabeth Shippen Jones, 1787-1871 (235), daughter of Robert Strettel Jones and his wife Ann Shippen of Burlington, N. J. There were two children by the first marriage, seven by the second.

Hostetter: "1838, Mar. 24—Thomas Elder, Harrisburg, 4 portraits—$160." Hensel: "Elder, Thos. E., Harrisburg, 4 portraits, 1838."

Half-length figure, seated, facing left front; brown hair and eyes; black jacket, white shirt and tie; book held in right hand with index finger placed between pages; semblance of red curtain in background.

This is the portrait illustrated in Photo Album I labeled as owned by Thomas Ellmaker, Lancaster, who was an uncle of Miss Elizabeth E. Ellmaker.

Exhibitions: Lancaster Exhibition, 1912 (68), lent by Miss Elizabeth E. Ellmaker.

Collections: Miss Elizabeth E. Ellmaker, died 1941, great-granddaughter of the subject; Mrs. Phillip Bethel Boude; Miss Katherine S. Boude, her daughter, great-great-granddaughter of the subject by his daughter Catherine Jones Elder (Mrs. Samuel Bethel Boude).

Miss Katherine S. Boude, Towson, Md.

234 Elder, Thomas

1838 · Canvas · 30 x 25 *Illus. p. 355*

Hostetter: "1838, Mar. 24—Thomas Elder, Harrisburg, 4 portraits—$160." Hensel: "Elder, Thos. E., Harrisburg, 4 portraits, 1838."

Half-length figure, seated, facing left front; brown hair and eyes; black jacket and vest, white shirt and tie; book held with fingers of right hand; red curtain in background folded to reveal dark brown landscape at left.

This portrait and its companion (235) are possibly the ones exhibited in the Dauphin County Centennial Memorial, Harrisburg, in 1885, owned then by "Mrs. Boude," probably Mrs. Samuel Bethel Boude (Catherine Elder), daughter of the subject. A copy of the portrait signed by Elizabeth Shippen Green (Mrs. Huger Elliott) hangs in the Harrisburg National Bank, of which Thomas Elder was president from 1816 to 1853. The portrait was restored in recent years.

Exhibitions: Eichholtz Exhibition, York, 1959 (49), lent by Mrs. George R. Bailey, Harrisburg.

Collections: Miss Elizabeth E. Ellmaker of Lancaster, great-granddaughter of the subject; her cousin, Mrs. Huger Elliott, Mt. Airy, Pa.; Mrs. James H. Beal; Mr. and Mrs. George R. Bailey. Mr. Bailey is descended from the subject's brother, Samuel Elder, and also from his half-sister, Mrs. James Wilson (Mary Elder), 1760-1843.

Mr. & Mrs. George R. Bailey, Harrisburg.

235 Elder, Mrs. Thomas

1838 · Canvas · 30 x 25

Elizabeth Shippen Jones, born Dec. 13, 1787, in Philadelphia, died Oct. 31, 1871, in Harrisburg, was the daughter of Robert Strettel Jones and his wife Ann Shippen. She became the second wife of Thomas Elder on May 30, 1813, and was the mother of seven children.

Hostetter: "1838, Mar. 24—Thomas Elder, Harrisburg, 4 portraits—$160." Hensel: "Elder, Thos. E., Harrisburg, 4 portraits, 1838."

Half-length figure, seated, facing right front; dark eyes and straight hair, parted in middle, ruffled organdy bonnet tied with ribbon streamers below right cheek; wide sheer lace collar over shoulders; dark dress with large full sleeves; red-upholstered chair back at left, plain background.

This is possibly the portrait exhibited with the companion portrait (234) in the Dauphin County Centennial Memorial, Harrisburg, in 1885, owned then by a "Mrs. Boude," probably Mrs. Samuel Bethel Boude (Catherine Elder), daughter of the subject. This portrait of the second wife of Thomas Elder, no longer in the hands of a descendant of the subject, was purchased by Mrs. Beal from Mrs. Huger Elliott of Mt. Airy, Pa., who had no apparent heirs. It passed from the ownership of Mr. & Mrs. George R. Bailey of Harrisburg, each a descendant of John Elder and Thomas Elder and his first wife,

respectively, to Mr. and Mrs. Hager, not descendants of the subject. The portrait was restored in recent years.

Collections: Mrs. Huger Elliott (Elizabeth Shippen Green), great-granddaughter of the subject and granddaughter of Mrs. Samuel Bethel Boude; Mrs. James H. Beal; Mr. and Mrs. George R. Bailey; Mr. and Mrs. William H. Hager, Jr.

Mr. and Mrs. William H. Hager, Jr., Lancaster.

236 Ellicott, Andrew

1809 · Panel · 9 x 7 *Illus. p. 281*

Andrew Ellicott was born Jan. 24, 1754, in Solebury Twp., Bucks Co., and died Aug. 28, 1820, at West Point, N. Y. He was the son of Joseph Ellicott and Judith Bleaker Ellicott. His mother was of Dutch stock and his father of English Quaker stock. He married, Dec. 31, 1775, Sarah Brown (237) of Newtown, Bucks Co., and settled at Ellicott's Mills, Md., a town his father had built ten miles west of Baltimore. He served in the Revolutionary War as a major; published a series of almanacs, *The United States Almanack;* in 1784 was appointed to a group of surveyors to continue the Mason and Dixon line. In 1785 he moved to Baltimore, where he taught mathematics; in 1786, he was elected a member of the American Philosophical Society; for some years he served as surveyor in various state commissions. In 1789 he moved to Philadelphia, and through Benjamin Franklin continued his topographical studies; in 1791-1793, he surveyed for the new federal capital; after L'Enfant's design of the federal city and his dismissal by Thomas Jefferson, then Secretary of State, Ellicott redrew the plan for the engraver, introducing such alterations as Jefferson instructed him to make. The revised version in 1792 became known as the Ellicott Plan, but later the commissioners discredited him. After further appointments on important surveys, he lived in Lancaster from 1801 to 1813, where he served as Secretary of the Pennsylvania Land Office, appointed by Gov. Thomas McKean. In 1813 he served as trustee of Franklin College, and was a member of the first Board of Trustees of the First Methodist Church of Lancaster in 1810. Ellicott was devoted to his home in Lancaster where he had a fine garden. His house, at the southeast corner of Prince and Marion Streets, is marked by a tablet in his honor, erected by the Lancaster County Historical Society. Because of political differences with Gov. Simon Snyder, who succeeded McKean, Ellicott left Lancaster in 1813 to become Professor of Mathematics and Acting Head of the United States Military Academy at West Point. He is buried in the Post Cemetery, West Point.

Ledger: "1809, Nov. 1—Andrew Ellicott, Dr. / To one profile painting [£ 0] 7 6." *Catalogue of American Portraits in The New-York Historical Society* (243), "By Unidentified Artist."

Half-length figure facing left, profile, painted oval; white hair in front and grey in back, blue eyes; white neckband with small bow tie, vermilion and dark grey striped waistcoat and black jacket; plain background in mauve and brown.

There were other payments, not specific, entered in the Ledger, Aug. 17 and Sept. 1, 1809, which included the names Mrs. Griffith and Mr. Griffith. Two small crude portraits of men of the Griffith family are in the collection of the New-York Historical Society, given by Mrs. Thomas Clapham. Andrew Ellicott's daughter Mary married Nathaniel Camp Griffith of New York City, son of Dr. John Griffith. These paintings are unattributed.

Exhibitions: Eichholtz Exhibition, York, 1959 (3), lent by the New-York Historical Society.

Collections: From a Miss Beekman of New York City to Thomas Clapham; gift of Mrs. Thomas Clapham, 1916, to the New-York Historical Society.

New-York Historical Society, New York City.

237 Ellicott, Mrs. Andrew

1809 · Panel · 9 x 7 *Illus. p. 281*

Sarah Brown of Newtown, Bucks Co., married Andrew Ellicott (236) on Dec. 31, 1775. She died in 1827. Her father was a prominent Quaker. She had several children, one of whom, Mary, married Nathaniel Camp Griffith of New York City.

Catalogue of American Portraits in The New-York Historical Society (244), "By Unidentified Artist."

Half-length figure, facing left, profile, painted oval; grey eyes, brown hair, wearing a net bonnet with ruffle around face, trimmed with ribbon and a bow on top; dark long-sleeved dress with sheer kerchief collar fastened below neck with a pin; plain background in mauve and brown.

Exhibitions: Eichholtz Exhibition, York, 1959 (4), lent by the New-York Historical Society.

Collections: From a Miss Beekman of New York City to Thomas Clapham; gift of Mrs. Thomas

Clapham, 1916, to the New-York Historical Society.
New-York Historical Society, New York City.

238 Ellmaker, Amos

1816 · Canvas · 30 x 25 *Illus. p. 310*

Signed on stretcher: "J. Eichholtz / Lancaster."

Amos Ellmaker, born Feb. 2, 1787, near New Holland, Lancaster Co., died Nov. 28, 1851, in Lancaster, was a son of Nathaniel Ellmaker, 1751-1837 (244), and his wife Elizabeth Fellenbaum, 1755-1836. He was graduated from Princeton and then completed his law studies under Judge Reeves at Litchfield, Conn. Starting the practice of law in Harrisburg, he soon achieved success in his profession. He was an officer in the army that went to the defense of Baltimore in the War of 1812; served as Prosecuting Attorney for Dauphin Co.; was elected three times to the Pennsylvania House of Representatives, and in 1814 to Congress, but declined to serve, having been appointed President Judge of the District of Dauphin, Lebanon and Schuylkill Cos. He resigned this position to become Attorney General of the Commonwealth. He declined the Cabinet appointment of Secretary of War under James Monroe in 1817. In 1821 he moved to Lancaster to resume the practice of law, and in 1832 was the candidate of the Anti-Masonic Party for the vice-presidency of the United States, in which party he was active from its beginnings. In 1834 he received the next highest vote to James Buchanan in the election of United States Senator. He was married June 13, 1816, to Mary Rachel Elder (240) daughter of Thomas Elder (233), and his first wife, Catharine Cox, died 1810. Amos Ellmaker and his wife were the parents of four sons.

Half-length figure of young man, seated, facing left front; brown eyes and brown hair brushed forward, sideburns; black coat with rolled collar and deep notch at lapel, black waistcoat, white shirt front, neckband, and folded tie, left arm and hand on painted wooden chair arm; books in shelves and on top of case behind right arm, plain olive-brown background. Script signature in paint on stretcher.

The subjects of this portrait and its companion were identified by the author after they were acquired from Mrs. Huger Elliott of Mt. Airy, Philadelphia, who had no direct descendants and who was not sure of their identity. The titles are based on the striking likenesses between (240) and the much later portrait of Mrs. Amos Ellmaker (241), owned by Miss Lucy Ellmaker. The portraits were probably painted at about the time of the marriage of the subjects, which took place in 1816. See notes for 240.

Collections: Miss Elizabeth E. Ellmaker, Lancaster, granddaughter of the subject; her cousin, Mrs. Huger Elliott; Mrs. James H. Beal; Mrs. George R. Bailey; Mr. and Mrs. William H. Hager, Jr., not directly related to the subject.

Mr. and Mrs. William H. Hager, Jr., Lancaster.

239 Ellmaker, Amos

1830 · Canvas · 39 x 34½

Signed on back: "Eichholtz 1830."

Hensel: "Ellmaker, Amos, owned by Miss E. E. Ellmaker."

Half-length figure, seated, facing left looking front, left arm resting over back of brown wood chair back; brown eyes, grey hair with sideburns, ruddy complexion, metal bowed spectacles; white shirt front, white neckband loosely tied, black jacket with rolled collar, dark waistcoat; background greenish-grey at left with soft edged brown shadow, darker brown to right, the light coming from the subject's left side. The spectacles of the sitter were owned in 1943 by J. Roland Kinzer of Lancaster.

Exhibitions: Lancaster Exhibition, 1912 (69), lent by Miss Elizabeth E. Ellmaker; Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (11), lent by Mr. and Mrs. J. R. Kinzer.

Collections: Miss Elizabeth E. Ellmaker, granddaughter of the subject; J. Roland Kinzer, her cousin; Reed W. Kinzer, his nephew.

Reed W. Kinzer, Lancaster.

240 Ellmaker, Mrs. Amos

1816 · Canvas · 30 x 25 *Illus. p. 310*

Mary Rachel Elder, born Dec. 31, 1799, died Mar. 15, 1886, was the daughter of Thomas Elder (233) and his first wife, Catharine Cox, died June 12, 1810, of Harrisburg, daughter of Col. Cornelius Cox of Estherton. She was married to Amos Ellmaker (238) on June 13, 1816.

Half-length figure of beautiful young woman, seated, facing right front; brown eyes, reddish-brown hair, center part, with curls at sides of forehead, lace cap framing face, tied under chin with ribbon bow to left; black dress with slightly puffed long sleeves, sheer lace ruffled collar, white shawl

with paisley border held in left hand and draped over right arm, left arm on chair or sofa arm which is upholstered in red with brass nails; background plain with lighter vertical area to right.

This portrait and its companion portrait were formerly in the collection of Miss Elizabeth E. Ellmaker of Lancaster, who died in 1941, daughter of Levi Ellmaker, 1836-1919, and his wife Elizabeth Carson, 1834-1908, and granddaughter of the subject. Miss Ellmaker gave the portraits to a cousin, Mrs. Huger Elliott (Elizabeth Shippen Green) who had no heirs. They were purchased by Mrs. James H. Beal. Because of its condition after restoration in western Pennsylvania this portrait was subsequently destroyed.

Collections: Miss Elizabeth E. Ellmaker; her cousin, Mrs. Huger Elliott; Mrs. James H. Beal; portrait destroyed.

241 Ellmaker, Mrs. Amos

1830 · Canvas · 30 x 25

Hensel: "Ellmaker, Mrs. Amos, Owned by Miss E. E. Ellmaker."

Half-length figure, seated, facing left front, nearly full face; brown eyes, reddish-brown hair, parted in center with curls at sides, white bonnet with full lace ruffle tied under side of chin with long ribbon; dark grey dress with full sleeves and double lace collar over shoulders; red-upholstered chair at left, dark background with blue-green area to right of subject's face.

The portrait appears to be somewhat damaged by improper cleaning, or worn by time, but has not been restored or overpainted.

Exhibitions: Lancaster Exhibition, 1912 (70), lent by Miss Elizabeth E. Ellmaker.

Collections: Miss Elizabeth E. Ellmaker, granddaughter of the subject, died 1941; bequest to her niece, Miss Lucy Ellmaker.

Miss Lucy Ellmaker, Lancaster.

*242 Ellmaker, Levi

c. 1815 · Canvas · 30 x 25

Levi Ellmaker, born Nov. 10, 1788, died Feb. 9, 1835, was a son of Nathaniel Ellmaker (244) and his wife Elizabeth Fellenbaum (247). He married Hannah Hopkins (243) on Oct. 15, 1808. They had several children.

Half-length figure, seated, facing right front, hands not shown; brown hair; high white stock, bow tie, shirt front with gold pin, dark jacket; red chair back, plain brown background. The portrait was seen in New York in 1949.

Collections: Mrs. William Chamberlain Patterson (Caroline Ellmaker), daughter of the subject; her daughter, Mrs. John W. White (Louisa Ellmaker Patterson); her daughter, Mrs. Ruby Hale (White) Cunningham.

Mrs. Ruby Hale Cunningham, Abingdon, Va.

*243 Ellmaker, Mrs. Levi

c. 1815 · Canvas · *c.* 30 x 25 *Illus. p. 309*

Hannah Hopkins, born Jan. 18, 1788, died Nov. 10, 1866, was the daughter of John Hopkins, 1750-1820, and his wife Mary Richardson, and a niece of James Hopkins (362) of Lancaster. She was married to Levi Ellmaker (242) on Oct. 15, 1808.

Half-length figure, seated, facing left front, hands not shown; dark eyes, dark hair parted in middle, worn high at back and with curls at side of face; high-waisted grey-green silk gown with narrow ribbon and loose bow at waist, long sleeves with gathered puffs at shoulders, very full ruffled white lace collar with jeweled pin at throat; red-upholstered chair back at lower right, plain dark background.

A photograph of this portrait appeared in H. E. Dickson, "Art in Centre County," *Magazine of Art,* XXXVI (February, 1943), 55. At one period the portrait was in storage at the residence of Miss Maud Hale, Philipsburg, Centre Co., a descendant of the subject. The portrait was known as "Hannah Hopkins."

Exhibitions: Works of Art Owned in Centre County, Pennsylvania State College, July, 1948 (12), lent by Miss Caroline Patterson Hale.

Collections: Mrs. William Chamberlain Patterson (Caroline Ellmaker), daughter of the subject; her daughter, Mrs. John W. White (Louisa Ellmaker Patterson); her daughter, Mrs. Ruby Hale White Cunningham (Mrs. Charles H.).

Mrs. Charles H. Cunningham, Abindgon, Va.

244 Ellmaker, Nathaniel

c. 1814 · Canvas · 29 x 24 *Illus. p. 303*

Signed on back of canvas: "Eichholtz / 1814."

Nathaniel (Ignatius) Ellmaker, born in Earle Twp., Lancaster Co., Dec. 1, 1751, died Apr. 24,

1837, was the youngest of eight children of John Leonard Ellmaker, 1697-1782, who emigrated from Nuremberg, Germany, to Lancaster Co. about 1726, and his wife Anna Margaret Hornberger, 1703-1779, born and married in Rhenish Bavaria May 6, 1726. Nathaniel Ellmaker was married Aug. 23, 1778, to Elizabeth Fellenbaum, 1755-1836 (247), a native of Holland. They were the parents of eight children. He was a prominent farmer of Leacock Twp., Lancaster Co., took an active part in the affairs of the period, and was present at the signing of the Declaration of Independence, though not himself one of the signers. He furnished supplies to the army during the Revolution and was personally thanked by George Washington for his contribution to the war effort. In 1796 he was elected to the Pennsylvania Senate.

Hensel: "Ellmaker, Nathaniel, (Miss E. E. M.)."

Half-length figure, seated, facing right front, right arm on chair, right hand holding spectacles; large, strong face with high coloring, grey or light hair worn long in back, head bald on top; white shirt and collar with points turned down, small bow tie; brown waistcoat, dark brown jacket; background in various browns.

A label on the back of the stretcher identifies this portrait as the one owned by Miss Elizabeth E. Ellmaker in 1912 and lent by her to the Lancaster Exhibition. It was bequeathed by her in 1941 to "Leonard Ellmaker (son of E. Ben Ellmaker)," and his wife Mary J. Oberholtzer.

Exhibitions: Lancaster Exhibition, 1912 (71), lent by Miss Elizabeth E. Ellmaker.

Collections: Elizabeth E. Ellmaker, great-granddaughter of the subject; C. Leonard Ellmaker, great-grandson of the subject; his sister, Lucy H. Ellmaker.

Miss Lucy H. Ellmaker, Lancaster.

*245 Ellmaker, Nathaniel

c. 1830 · Canvas · 49 x 37

Almost full-length figure of elderly man, seated, facing left front; left arm on table with green cover, right hand holding a book on right knee; blue eyes, grey hair, spectacles; dark brown waistcoat and vest, white turned-down collar, bow tie; book on floor resting against chair with dark wood frame and red upholstery; behind figure reddish curtain with elaborate folds, vertical area or column at left; background light olive green.

At the time the portrait was received at the Lancaster Court House, an illustration of it appeared in *The Lancaster New Era,* June 6, 1953.

Collections: Miss Maud Hale of Philipsburg, great-great-granddaughter of the subject; bequeathed by her to the Lancaster Bar Association; portrait hangs in the Lancaster Co. Court House.

Lancaster Bar Association, Lancaster.

*246 Ellmaker, Nathaniel

After 1830 · Canvas · 30 x 25 *Illus. p. 303*

Three-quarter-length figure of stout elderly man, seated, facing left front; florid complexion, green-brown eyes, mostly bald head, long white hair; silver spectacles held by rim around head, hands not showing; brown coat, waistcoat with cloth-covered buttons, white neckband, collar and bow tie; red chair back to right, warm brown background. The attribution is traditional. The portrait was restored in 1968.

Collections: Gift of a Nathaniel Ellmaker of Lancaster about 1900 to Nathaniel Ellmaker Slaymaker, Jr., of Detroit, Mich., great-grandson of the subject; his son, Nathaniel E. Slaymaker, 3rd; his brother, Robert K. Slaymaker; his widow, Mrs. Robert K. Slaymaker, Grosse Point, Mich.; 1967, Mrs. James H. Beal; 1968, Arthur Bostwick Van Buskirk, great-grandson of the subject.

Arthur Bostwick Van Buskirk, Ligonier, Pa.

247 Ellmaker, Mrs. Nathaniel

c. 1820 · Canvas · 29½ x 24½

Elizabeth Fellenbaum, born in Holland in 1755, died in 1836, was married to Nathaniel Ellmaker on Aug. 23, 1778. They were the parents of eight children.

Three-quarter-length figure, seated, facing right front; light brown eyes, brown curled hair, long nose and face; black velvet dress, white lace collar and cap, mauve scarf around elbows; right arm on light brown armchair covered in scarlet, brass nails; red curtain behind figure, dark brown background to right.

The identity of the subject of this portrait has been questioned. The costume would date the portrait between 1810 and 1820 when Mrs. Ellmaker would have been more than fifty-five years old. It is possible that the identification is correct and that the more youthful appearance of the subject is due

to the restoration made in Lancaster some years ago.

Exhibitions: Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (10), lent by Mr. & Mrs. J. R. Kinzer.

Collections: Descended in the family to J. Roland Kinzer, great-grandson of Mrs. Nathaniel Ellmaker; Reed W. Kinzer, his nephew.

Reed W. Kinzer, Lancaster.

*248 Ellmaker, Mr.

1825-1830 · Canvas · *c.* 30 x 25

Half-length figure of large middle-aged man, seated, facing front; large features, head partly bald, light brown eyes, greying hair and sideburns, dark heavy eyebrows; dark jacket with rolled collar, white turned-down collar, small white tie, newspaper in left hand on which incomplete name can be deciphered; "———— Ellmaker, Esq."; red chair back at right, plain brown background, lighter at left.

Evidence for identification of the subject is restricted to the inscription indicated above. The portrait was purchased by the listed owner's father at a sale in Lancaster. Its style and painting technique are characteristic of Eichholtz.

Collections: T. Roberts Appel; his son, Anthony R. Appel.

Anthony R. Appel, Lancaster.

249 Ellmaker Family, Young Man of

c. 1810 · Panel · 8½ x 6¾

Half-length figure of young man, profile, facing left; brown eyes, tousled brown wavy hair, long sideburns, brown eyes; high white collar, stock, tie and shirt ruffle, white waistcoat, dark brown coat with rolled collar and brass buttons, hands not shown; dark grey background, light grey spandrels. Coarse highlight brush marks on shirt front, tie and cheek.

The man in the painting appears to be about 20 to 25 years old. If the subject were Nathaniel Ellmaker (244) as traditionally known, he would have been 59 in 1810, the approximate period of the costume and the Eichholtz style of painting. The traditional title must be a mistaken identification. The panel is comparable to others by Eichholtz.

Exhibitions: Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (9), lent by Mr. & Mrs. J. R. Kinzer.

Collections: Descended in the family to J. Roland Kinzer, great-grandson of Nathaniel Ellmaker; his nephew, Reed W. Kinzer.

Reed W. Kinzer, Lancaster.

250 Endress, Rev. Christian Frederic Lewis

1816 · Canvas · 28¾ x 24

Facsimile signature on back of relined canvas: "J. Eichholtz / 1816."

Christian Frederic Lewis Endress, born in Philadelphia Mar. 12, 1775, died in Lancaster Sept. 30, 1827, was the son of Johann Zacharias Endress, born 1726, a native of Wertheim-on-the-Main, Germany, and his second wife, Anna Maria Henrici, whose Huguenot family had fled from France to escape persecution and settled at Neuwied in Rhenish Prussia. When eight years old, Christian was sent to the Latin School connected with the University of Pennsylvania, from which he received his B.A. degree in 1790. He then studied theology under the Reverend Dr. Helmuth and preached his first sermon in Zion's Church, Philadelphia, on the eve of Easter Sunday, 1793. From November, 1792 to 1795, he was a tutor in the University, then was elected principal of the Congregational School of St. Michael's and Zion. In 1801 he resigned to accept a call from the Lutheran Church in Easton. He received a license from the Ministerium of Pennsylvania and was ordained at Reading in 1802. On Oct. 22, 1801, he married Margaretha, daughter of Jacob Fries of Friesburg, Salem Co., N. J. After preaching at various places in New Jersey and Pennsylvania, he succeeded Dr. Gotthilf Henry Ernest Muhlenberg (600) as pastor of the Lutheran Congregation at Lancaster upon the latter's death in 1815. During his pastorate at the Church of the Holy Trinity he was active and influential in the affairs of his church, favoring the introduction of English into the public worship service, and sponsoring the movement to unite the Lutheran and Reformed Synods. In addition, he was a leader in the formation of the Lutheran General Synod. The members of his congregation opposed to this separated from his church and erected their own edifice for exclusively German services. In 1819 he received the D.D. degree from the University of Pennsylvania. After his death, his widow lived in Rochester, N. Y., and then in Danville, Ky., where she died in 1861. They had six children.

Three-quarter figure, seated, facing right front; broad face, high forehead, hair worn long in back; clerical collar and tabs, dark jacket and waistcoat; right hand holding open Bible with left hand placed over the pages of the book, bookmark hanging from the Bible; plain background.

The Rev. Dr. Endress, pastor of the church attended by Jacob Eichholtz, was the clergyman who officiated at his marriage to Catharine Trissler, his second wife, at Columbia on June 26, 1818.

Collections: From the subject to his son, Isaac Lewis Endress; William Fries Endress, his son; William F. Endress, Jr., his son; Mrs. Frank Howard Field (Helen Endress), his sister; her nephew, James Wadsworth Endress, great-great-grandson of the subject.

James Wadsworth Endress, Syracuse, N. Y.

*251 Evans, Alexander Lowrey

c. 1818 · Ivory, oval · 2½ x 1¾

Alexander Lowrey Evans was born Mar. 22, 1799, and died July 1, 1839. He was the son of Samuel Evans, 1758-1805, and his wife Frances Lowrey (252).

Head and shoulders; long hair parted on side, blue eyes; black tie, white collar, yellow waistcoat, greenish-black jacket.

There has been no evidence that Eichholtz painted on ivory. This miniature, bequeathed to the Lancaster County Historical Society as an Eichholtz portrait, bears no resemblance to documented portraits.

Exhibitions: Lancaster Exhibition, 1912 (miniatures, 25), lent by Miss Lilian Slaymaker Evans.

Collections: The portrait descended in the Evans family to Miss Lilian Slaymaker Evans, a granddaughter of the subject, who bequeathed it in 1943 to the present owner.

Lancaster County Historical Society, Lancaster.

252 Evans, Frances (Mrs. Samuel Evans)

1813-1814 · Canvas

Frances Lowrey, born Feb. 1, 1775, died Mar. 2, 1850, was the youngest child of Col. Alexander Lowrey of Donegal, and his second wife Ann Alricks, widow of Hermanus Alricks. She was married Apr. 16, 1793, to Samuel Evans, 1758-1805, a member of the legislature from Chester Co. Their children were Alexander, who died in infancy; Ann West (511) who married Henry McElderry (510); Margaret (889) who married Jacob Zell (888); Alexander Lowrey (251) who married Hannah Slaymaker; Jane Howell (253) who married Jasper Slaymaker; Evan Rice; and Elizabeth.

Ledger: "1813, Oct. 1, Frances Evans (widow), 2 portraits, $30 each, 2 frames (gold), $12 each; 1814, Jan. 11, 1 portrait and frame, £ 15 15 0; 1814, May 4, portrait and frame £ 15 15 0."

It is not known whether these Ledger entries for Frances Evans (widow) include a portrait of her or whether they refer to portraits of members of her family, possibly the Zell and McElderry portraits, listed elsewhere. No portrait of Frances Evans is known to exist.

Unlocated.

253 Evans, Jane Howell

1816 · Canvas · 30 x 25 *Illus. p. 309*

Signed on upper back: "Eichholtz / 1816."

Jane Howell Evans, born June 23, 1800, died July 11, 1885, was a younger child of Samuel Evans, 1758-1805, and his wife Frances Lowrey (252), 1775-1850. She was married Oct. 15, 1818, to Jasper Slaymaker, 1788-1827, the son of Amos Slaymaker. Her husband was a lawyer of Lancaster and served in the legislature, 1816-1818. They had five children.

Ledger: "1816, Oct. 21, Frances Evans (widow), Portrait of Jane Evans £ 11 5 0, rich frame 4 10 0."

Almost three-quarter-length seated figure of young woman, facing right, head turned slightly to left; hair parted in middle, dressed high in back with curls at sides of face, left ear showing; right arm and hand resting on arm of sofa, embroidered yellow scarf at lower left and over right arm; white empire dress with double ruff lace-edged collar, sleeve gathered at wrist; rosy-plum background.

Collections: Jasper Evans Slaymaker, son of the subject; Amos Slaymaker, his son; Samuel Evans Slaymaker, his brother; Samuel Evans Slaymaker, Jr., his son.

Mr. and Mrs. Samuel Evans Slaymaker, Jr., Ithan, Pa.

254 Fahnestock, Charles

c. 1810 · Panel · 15 x 10

Charles Fahnestock, born Feb. 1, 1761, at Ephrata, died Jan. 16, 1837, in East Whiteland Twp., Chester

Co., was the oldest son of Casper Diedrich Fahnestock, 1724-1808, and his wife Anna Maria Catherine Gleim. He married Susanna (Susan) Carpenter Smith (255), daughter of John Smith and his first wife, Elizabeth Catherine. They were the parents of fourteen children. From 1789, when his father turned its management over to him, until 1834, he ran the General Warren Inn in East Whiteland. During his ownership the inn burned in 1831, and the present building was then erected. His youngest surviving son, William, took over the operation in 1834 and sold the inn in 1838. Charles Fahnestock fought in the Revolution, enlisting in 1775 in the Lancaster Co. militia under Capt. Michael Oberlin and Lt. Col. John Huber. One of his daughters, Mary Smith Fahnestock, married John Frederick Steinman, the prominent hardware merchant of Lancaster, in 1824.

Hensel, Supplement: "Fahnestock, Chas. S."

Half-length figure, seated, hands not shown, facing right, head almost front; light-colored eyes, long nose, thin hair brushed forward over forehead; dark jacket with turned-down collar and metal buttons on side, dark waistcoat, buttoned to neckline, white neckband and tie, shirtfront showing near waistline; background plain with brush marks evident.

This portrait is an excellent example of early Eichholtz work portraying character. With little technical knowledge and without the use of fine brushes, the artist has evidently painted a good portrait.

Exhibitions: Lancaster Exhibition, 1912 (73), owned by Miss Emily Steinman.

Collections: Miss Amelia (Emily) Steinman, granddaughter of the subject, daughter of John Frederick Steinman and his wife Mary Smith Fahnestock; her nephew, John Frederick Steinman.

John Frederick Steinman, Lancaster.

255 Fahnestock, Mrs. Charles

c. 1810 · Panel · 15 x 12

Susanna Carpenter Smith, born Sept. 24, 1768, died at the General Warren Inn, East Whiteland, Chester Co., Sept. 17, 1814, was the daughter of John Smith and his first wife, Elizabeth Catherine. She married Charles Fahnestock (254).

Three-quarter-length figure of stout middle-aged woman, in profile, seated, facing left; dark eyes and hair, double chin; transparent net cap with ruffled lace edge and ribbon band with bow at top; long-sleeved dark dress with sheer white kerchief on bodice; folded fan in left hand; chair back at lower right, plain background with brush strokes showing.

An old copy of this portrait by an unknown painter is owned by Frederick Steinman Foltz of Lancaster, a great-great-grandson of the subject. It is not on panel, probably on cardboard with paper lining, slightly larger than the original, including more of the figure and the chair than the small original on panel. It shows none of the early characteristic brushing of panel portraits known to have been done by Eichholtz, such as this one.

Exhibitions: Lancaster Exhibition, 1912 (76), as "Fahnestock, Susan Carpenter Smith. 1810. Jacob Eichholtz?", owned by Miss Emily Steinman.

Collections: Miss Amelia (Emily) Steinman, granddaughter of the subject; her nephew, John Frederick Steinman.

John Frederick Steinman, Lancaster.

*256 Fahnestock, Judge Obed

c. 1835 · Canvas · 30 x 28

Obed Fahnestock, born Feb. 25, 1770, at Ephrata, died Mar. 2, 1840, at Harrisburg, was the fifth of nine children of Peter Fahnestock, 1730-1805, and his wife Elizabeth Bolthouser, died 1781. On Apr. 19, 1796, he married Anna Maria Gessel (257). Obed Fahnestock settled in Harrisburg about 1795 to engage in business as a merchant with his older brother Samuel until 1822. He served as coroner in 1802-1803, and as director of the poor, 1811-1813. Gov. Simon Snyder appointed him associate county judge on Nov. 12, 1813, a post from which he resigned July 30, 1818. In 1820 he was treasurer of the German Society of Harrisburg, in 1820 and 1821 burgess of the borough, frequently a member of the council, and from 1824 to 1830 prothonotary.

Half-length figure of elderly man, seated in arm chair, facing slightly left, hands crossed possibly over a cane; grey hair, blue or light grey eyes; dark coat, white shirt, collar, neckband and small bow tie; red chair back to right, wooden arm to left, plain background in brown tones.

The listed owner of the portrait recalls that Eichholtz was named as the painter of the pair of portraits in an appraisal of his father's estate. Another descendant of the subject, Mrs. Frederick S. Dickson of Washington, D. C., who first reported this portrait and the companion one, recalls that the Eichholtz portraits were restored in New York.

The restoration may account for the lack of usual clarity in some details, which is not characteristic of Eichholtz.

Collections: From subject to his son, Adam Konigmacher Fahnestock, 1806-1887; his youngest son, Louis Kossuth Fahnestock, 1848-1949; his nephew, Harris Fahnestock; his son, Harris Fahnestock.

Harris Fahnestock, Concord, Mass.

*257 Fahnestock, Mrs. Obed

c. 1835 · Canvas · 30 x 28

Anna Maria Gesell, born July 9, 1777, at Brickersville, Lancaster Co., died at Harrisburg, Dec. 3, 1842, was the daughter of William Gesell, died about 1834, and his wife Anna Dorothea Heil, born 1752. She was married Apr. 19, 1796, to Obed Fahnestock (256). They were the parents of nine children.

Half-length figure of elderly woman, seated, facing slightly right, hands holding knitting and needles; dark hair, blue eyes, pleated ruffle cap-bonnet; dark dress with dotted net collar and ruffle; wooden chair frame with red upholstery to left, plain brown background.

Collections: From subject to his son, Adam Konigmacher Fahnestock, 1806-1887; his youngest son, Louis Kossuth Fahnestock, 1848-1949; his nephew, Harris Fahnestock; his son, Harris Fahnestock.

Harris Fahnestock, Concord, Mass.

258 Fahnestock, Dr. Samuel

1817 · Canvas · 30 x 25

Samuel Fahnestock, born Mar. 16, 1764, at Ephrata, died Dec. 8, 1836, at Lancaster, was the son of Dr. Diedrich Fahnestock, 1733-1816, and his wife Esther Bauman (Bowman), 1740-1792, and grandson of Johann Diedrich Fahnestock, 1696-1775, who came to America from Westphalia in 1726 with his wife Anna Margaretta Wirth, 1702-1783. He married Barbara Becker (259). They were the parents of six children. Following the profession of his father, Samuel Fahnestock became a skillful physician, practicing first near York, and from 1799 in Lancaster. He was widely known for his successful treatment of fevers, and his work in an epidemic won high praise from the distinguished Dr. Benjamin Rush of Philadelphia. He and his wife are buried in St. James' Churchyard, Lancaster.

Ledger: "1817, May 7—Doctor Fahnestock, Dr. / painting 2 portraits self & wife at $30, £ 22 10 0." Hensel: "Fahnestock, Dr. Samuel, Mrs. W. R. Martin."

Half-length figure, seated, facing left; hazel eyes; thin grey hair worn long around ears; black jacket and waistcoat, white shirt, collar and frill; hands together on end of red book on lap lower left, red chair back to right, background light grey-green to left, darker values above to right.

The Ledger entry for two portraits follows an entry "to painting a sign (mineral water) £ 1 10 0." Dr. Fahnestock bequeathed "the family pictures" to his youngest son, Dr. William B. Fahnestock, of Lancaster. A photograph of this Eichholtz portrait appears in H. Minot Pitman, *The Fahnestock Genealogy* (1945). This portrait and its companion were relined and cleaned in California in 1947.

Exhibitions: Lancaster Exhibition, 1912 (74), with date 1815, owned by Mrs. Wm. R. Martin.

Collections: Dr. William Becker (Baker) Fahnestock, 1804-1886, son of the subject; his son, Henry Reigart Fahnestock, 1830-1909; his daughter, Mrs. William R. Martin (Katherine Fahnestock), 1873-1936, Lancaster; her sister, Mrs. Benjamin A. MacComsey (Alice Fahnestock), 1868-1955, Chico, Calif.; her son, great-grandson of the subject, Capt. Henry F. MacComsey, U.S.N.

Capt. Henry Fahnestock MacComsey, U.S.N., Los Altos, Calif.

259 Fahnestock, Mrs. Samuel

1817 · Canvas · 30 x 25

Barbara Becker, born Sept. 28, 1770, died at Lancaster Oct. 25, 1862, was the daughter of Arnold Becker and his wife Barbara Landis, and granddaughter of Christian and Valentine (Fetty) Becker, Palatinates who came to America in 1737. She was the wife of Dr. Samuel Fahnestock (258) and the mother of six children.

Ledger: "1817, May 7—Doctor Fahnestock, Dr. / painting 2 portraits self & wife at $30, £ 22 10 0." Hensel: "Fahnestock, Mrs. Samuel."

Three-quarter-length figure of stout middle-aged woman, seated, facing right front; lace bonnet with ruffled edge and ribbon with bow on right side; grey-green satin dress with long sleeves, sheer white yoke, ivory colored shawl, paisley border over left arm and over chair back at lower left; left hand over right wrist on lap; plain dark red background shaded.

Exhibitions: Lancaster Exhibition, 1912 (75), with date 1815, owned by Mrs. Wm. R. Martin.

Collections: Dr. William Becker (Baker) Fahnestock, 1804-1886, son of the subject; his son, Henry Reigart Fahnestock, 1830-1909; his daughter, Mrs. William R. Martin (Katherine Fahnestock), 1873-1936, Lancaster; her sister, Mrs. Benjamin A. MacComsey (Alice Fahnestock), 1868-1955, Chico, Calif.; her son, great-grandson of the subject, Capt. Henry F. MacComsey, U.S.N.

Capt. Henry Fahnestock MacComsey, U.S.N., Los Altos, Calif.

260, 261, 262, 263 Fassitt, Thomas

Thomas Fassitt is listed in Philadelphia directories of the 1820's and 1830's as a hardware merchant at the southwest corner of Second and High (or 48 High), residence at 327 Mulberry. In 1839 Mrs. Fassitt is listed as "widow of Thomas" at 327 Mulberry.

Hensel: "Fassit [*sic*], Thos., Phila., 4 family portraits."

In Hensel's *Address* and "Revised Catalog" lists, this entry is Thomas "Tassit," a typographical error corrected in his two later lists. The commissions from Thomas Fassitt of unknown subjects probably were painted when Eichholtz lived in Philadelphia.

Unlocated.

264 Fenn, Theophilus

1836 · Canvas

Theophilus Fenn, died 1880, is first known in 1828 as the publisher, with Dr. Thomas Vesey, and editor of the *Anti-Masonic Herald* at New Holland. In 1831 he was publishing the *Herald* in Lancaster, and in September of that year he founded and edited *The Pennsylvania Telegraph* in Harrisburg, which acted as the organ of Gov. Joseph Ritner and his party. He was a close friend of Gov. Ritner (724), and of Thomas H. Burrowes, Secretary of State. In Harrisburg, Burrowes, Thaddeus Stevens (812), at the time a member of the legislature, and Fenn came to be known as Gov. Ritner's "kitchen cabinet." In 1854, when he sold the *Telegraph,* Fenn returned to Lancaster to publish the *Independent Whig and Inland Daily.* In that year he also helped to organize St. John's Episcopal Church, Lancaster, and from 1854 to 1857 served as a member of its vestry. In the latter year he returned to Harrisburg. He was married to Margaretta D. Verbeke. One of their children, William Kemler Fenn (1859-1919), became a merchant and municipal officer at Asbury Park, N. J.

Hostetter: "1836, Sept. 10—Theo. Fenn, Harrisburg, 3 pictures—$65." Hensel: "Fenn, Theophilus; Fenn, Mrs.; Fenn, Miss; all dated 1836."

A portrait of Gov. Ritner (725) was inherited by William K. Fenn and presented in 1921 by his widow to the Dauphin County Historical Society, Harrisburg, with a statement that it "was presented in person [by Gov. Ritner] to my late husband's father, Theophilus Fenn, at that time founder and Editor of the Harrisburg Telegraph." The Fenn portraits have not been traced.

Unlocated.

265 Fenn, Mrs. Theophilus (Margaretta D. Verbeke)

1836 · Canvas

See Hostetter and Hensel references, 264.

Unlocated.

266 Fenn, Miss

1836 · Canvas

See Hostetter and Hensel references, 264.

Unlocated.

267 Findlay, Gov. William

1813 · Canvas · 29 x 24

William Findlay, Governor of Pennsylvania, born near Mercersburg, Franklin Co., June 20, 1768, died at Harrisburg Nov. 12, 1846, was the second son of Samuel Findlay and Jane Smith, daughter of William Smith. He married Nancy Irwin (268), daughter of Archibald Irwin of Franklin Co., Dec. 7, 1791. He farmed his father's estate. Immediately after the inauguration of John Adams as President, he was elected to the House of Representatives which sat in Philadelphia, and was re-elected in 1803. When the state capital was temporarily established at Lancaster, Apr. 3, 1799, Findlay proposed that Harrisburg be its permanent site. Failure of this proposal postponed the capital being moved until 1812. Findlay was elected treasurer of the state, Jan. 13, 1807, and served until Dec. 16, 1817, when he became Chief Magistrate, succeeding Gov. Simon Snyder and defeating Gen. Joseph Hiester. Hiester

defeated Findlay in 1821. Findlay then served in the United States Senate, 1821-1822. His brothers John of Chambersburg and James of Cincinnati were members of the House of Representatives. After his term as Senator, President Jackson appointed him Treasurer of the United States Mint at Philadelphia. Due to age he resigned during President Harrison's administration and spent the rest of his life with the family of his son-in-law Gov. Francis Rawn Shunk, 1788-1848, in Harrisburg.

Ledger: "1813, June 16, William Findley (Treasurer), 1 portrait, 1 frame £ 13 2 0."

Three-quarter figure seated facing right front, right hand holding book with finger inserted into pages; hair reddish-brown brushed loosely, partly over center of forehead; dark blue grey eyes; high white stock and white tie, dark waistcoat, dark coat with rolled collar high in back; background shades of brown.

It is assumed that the earlier Ledger entry of 1813 applies to the portrait of Findlay, then treasurer of the state, and that the next entry for him dated 1814 was for the portrait of Mrs. Findlay (268). Eichholtz spelled the name Findley. Both portraits were in the old Shunk family home "Katahmont" in Harrisburg which was sold in the 1940's to Dr. Charles Fager. The portraits were purchased from Dr. Fager, 1956, by Mrs. Archer Harman, whose husband was a great-great-grandson of the subject.

Exhibitions: "Antiquarian Display," 1885, Harrisburg. See Egle, *Centennial Memorial,* 361, owned by Wm. Findlay Shunk.

Collections: Mrs. Francis Rawn Shunk (Jane Findlay) daughter of the subject; her children, William Findlay, Miss Nellie and Miss Nancy Shunk; inherited by nephews James Parker and Archer Harman and their niece, Mrs. Gertrude Harman Hill; Mrs. Archer Harman.

Mrs. Archer Harman, Summit, N. J.

268 Findlay, Mrs. William

1814 · Canvas · 29 x 24

Nancy Irwin was a daughter of Archibald Irwin of Franklin Co. She married William Findlay Dec. 7, 1791, by whom she had five sons and one daughter. She died in Pittsburgh, July 27, 1824.

Ledger: "1814, June 1, William Findley (Treasurer) 1 portrait, 1 frame £ 13 17 6."

Three-quarter figure seated facing left front, left hand holding small red book on lap; light brown hair with bangs showing from lace ruffle of sheer white net cap on top of which is a pleated rosette and which is tied below the left ear; large transparent embroidered white shawl over shoulders crossed at waistline in front; dark long-sleeved dress; red-upholstered chair to right, behind which a rust-red curtain is draped showing sky beyond, a column and its base to left. See 267.

Exhibitions: "Antiquarian Display," 1885, Harrisburg. See Egle, *Centennial Memorial* (Harrisburg, 1886), 361, owned by William Findlay Shunk.

Collections: Mrs. Francis Rawn Shunk (Jane Findlay), daughter of the subject; her children William Findlay, Miss Nellie and Miss Nancy Shunk; inherited by nephews James Parker and Archer Harman and their niece, Mrs. Gertrude Harman Hill; Mrs. Archer Harman.

Mrs. Archer Harman, Summit, N. J.

269 Findlay, Mr.

1812 · Canvas

Ledger: "1812—Aug. 16, Mr. Findley [*sic*] (Doctor) Dr. to 1 portrait 7 10 0 / To gilt frame 4 17 6 / £ 12 7 6; 1813—Feb. 11, Doctor Findlay [*sic*] Cr. / By cash on account 3 15 0; 1813—July 20, Doctor Findlay [*sic*] Cr. / By cash on account 7 10 0 / Settled."

The only Dr. Findlay thus far discovered who might have been the subject of the portrait of the three Ledger entries is Dr. William A. Findlay, who practiced medicine in Shippensburg from 1815 to 1836, then moved to Chambersburg, where he died in 1837.

Unlocated.

*270 Ford, George

1812

George Ford was born Mar. 1, 1773, died Apr. 17, 1843, and was buried in Lancaster Cemetery. He married Mary Anne Elizabeth Hall (271). A Lancaster attorney, Ford was active in public affairs and was a member of the legislature, 1836-1839.

Hensel, "An Artistic Aftermath," 108; Hensel, *Pennsylvania Magazine,* 73. The only documentary evidence about this portrait is that it was reported as one of three owned by J. Lane Reed of Dayton, Ohio, in 1913.

Collections: J. Lane Reed, grandson of the subject, Dayton, Ohio (1913).

Unlocated.

*271 Ford, Mrs. George

1812

Mary Anne Elizabeth Hall was born Oct. 25, 1770, died Feb. 11, 1845, and was buried in Lancaster Cemetery. Her mother was Mrs. Marie Salome LeRoy Hall (321). She married George Ford (270).

Hensel, "An Artistic Aftermath," 108; Hensel, *Pennsylvania Magazine,* 73. This portrait was probably a companion to George Ford (270) reported by Hensel as painted in 1812.

Collections: J. Lane Reed, grandson of the subject, Dayton, Ohio (1913).

Unlocated.

272 Fordney, Mrs. Casper

1837 · Canvas · 30 x 25

Maria (Mary) Beates of Philadelphia is recorded as having been married to Casper Fordney, Jr., 1779-1817, of Lancaster on Oct. 12, 1801. He was the son of Casper, 1747-1812, and Elizabeth Fordney.

Hostetter: "1837, July 23—Mrs. Mary Fordney, portrait—$30." Hensel: "Fordney, Miss Mary, 1837."

Three-quarter-length figure of middle-aged woman, seated, facing front; dark hair, parted, stiff curls at sides, sheer net cap, high and ruffled, tied on side; sheer over-shoulder collar, small pin, dark dress with large puffed sleeves; right hand on chair arm, small portion of red upholstery showing; plain dark background.

The references would seem to indicate the subject as identified. There are seven entries in the Eichholtz Ledger for 1812 to Casper Fordney, but none refer to portraits. The title given is also traditional in the family despite two of the Hensel listings as "Miss Mary."

Collections: Miss Alice P. Fordney (1965).

Miss Alice P. Fordney, Lancaster.

273 Forepaugh, William

1840 · Canvas

Hostetter: "1840, Nov. 1—William Forepaugh, portraits of self and wife—$70." Hensel: "Forepaugh, William, 1840."

William (or W. F.) Forepaugh is probably the "currier" listed in Philadelphia directories of the period of the portrait commission.

Unlocated.

274 Forepaugh, Mrs. William

1840 · Canvas

Hostetter: "1840, Nov. 1—William Forepaugh, portraits of self and wife—$70." Hensel: "Forepaugh, Mrs. William, 1840."

Unlocated.

275 Forrest, Edwin (copy)

Canvas

Edwin Forrest, born in Philadelphia Mar. 9, 1806, died there Dec. 12, 1872, was the son of William Forrest, a native of Scotland, and his wife Rebecca Lauman, of German parentage. After making his debut as Young Norval at the Walnut Street Theatre, Philadelphia, on Nov. 27, 1820, he embarked on a career which brought him fame and wealth as the earliest American-born actor of the first rank, and notoriety (from 1848) attending the tragedy-producing feud with the English actor William Macready and the divorce from Catherine Norton Sinclair, whom he married in London June 23, 1837. In 1825 he was a supporting actor for Edmund Kean in Albany, N. Y., and became his protegé. His interpretations of Shakespearean roles were famous in both America and the British Isles. He encouraged American playwrights and by will founded and endowed the Forrest Home for aged actors in Philadelphia. Partially crippled, he died alone at his house in Philadelphia.

Hensel: "Forest [*sic*], Edwin, Copied for S. P. Wetherill."

It cannot be determined from the one reference to this unlocated portrait whose painting of the subject was probably copied by Eichholtz. It may have been copied from the John Neagle portrait exhibited in Philadelphia in 1827 or from the Thomas Sully portrait finished in 1839. Forrest is mentioned as having performed in Lancaster. See Dr. Freeman (291).

Unlocated.

*276 Franklin, Benjamin

Canvas · 21⅜ x 17$^{11}/_{16}$

Benjamin Franklin, born in Boston, Mass., Jan. 17, 1706, died in Philadelphia Apr. 17, 1790, was the youngest son of Josiah Franklin and his second wife

Abiah Folger. After working for his father, a tallow chandler, and his brother James, a printer, he went in 1723 to Philadelphia, worked in London as a printer, 1724-1726, and by 1730 was sole owner of the *Pennsylvania Gazette*. On Sept. 1, 1730, he "took to wife" Deborah Read, who had been deserted by her first husband. There were two children of this common-law marriage. He spent many years in London as colonial agent for various colonies before the Revolution, was high commissioner to France, 1776-1785, returning to Philadelphia in 1785. He was a Signer of the Declaration of Independence and of the Constitution of the United States. In addition to his many other activities, Franklin was an inventor, author, and diplomat.

Half-length figure seated at table, left elbow on table, left hand under chin with thumb pressed against chin, right arm on table, hand holding a sheaf of papers; white powdered wig with curls, spectacles with metal frames; white neckband, ruffled shirt front, sleeves with ruffled cuffs, dark blue coat; books and papers on table covered with green cloth, large rounded chair back to right, red curtain with fringe and tassels to left. Canvas framed square with painted spandrels.

The attribution of this painting is a traditional one in the family of the owner. It was formerly in a collection which included portraits by Eichholtz. It is a poor copy of the 1767 portrait by David Martin, 1736-1798, or of one of Martin's copies, and bears no resemblance to the known early work of Eichholtz. The early canvases of Eichholtz dated 1810—see Samuel White (867) and Samuel Humes (377)—which were painted at the time Eichholtz was only beginning to use canvas, show more skill than this crude copy and the copy of a George Washington (854), always in the same family collection and evidently by the same hand. Whether the Franklin was copied from an original by Martin, a copy by C. W. Peale, or from an engraving cannot be determined. In May, 1814, the 1767 Franklin portrait by Martin, then owned by Col. Jonathan Williams, was exhibited at the Pennsylvania Academy of the Fine Arts. It now hangs in the White House, Washington, D. C.

Collections: Miss Adelia Leman, 1857-1947, daughter of Henry Eichholtz Leman, 1812-1887, nephew of the artist; her nephew, Robert DuBois Leman; his son, Robert Leman.

Robert Leman, Philadelphia.

277 Franklin, Judge Thomas Emlen

1838 · Canvas · 53 x 41 *Illus. p. 360*

Thomas Emlen Franklin, born in Philadelphia Apr. 20, 1810, died Nov. 28, 1884, was a son of Judge Walter Franklin (279) and his wife Anne Emlen (282). In 1837 he married Serena Angelica Mayer (570). His great-great-grandfather Henry Franklin, who emigrated from England to Long Island at the end of the seventeenth century, was a member of the Society of Friends. Thomas Franklin, 1703-1773, his great-grandfather, was born in Flushing, Long Island, and married Mary Pearsall, 1703-1786. Their son Thomas, 1734-1797, who married Mary Rhoads was a Philadelphia merchant. Walter Franklin, 1773-1836, their son, born in New York, who became a well-known jurist of Pennsylvania, settled in Lancaster. Thomas Emlen Franklin graduated from Yale in 1828, and read law with his brother-in-law Washington Hopkins in Lancaster, where he practiced his profession for fifty years. In 1833 he was appointed district attorney for the Mayor's Court, Lancaster; in 1851 he was appointed by Gov. William Freame Johnston as Attorney General of Pennsylvania, and appointed again in 1855 by Gov. James Pollock. In 1855 he was a delegate to the popularly known "Peace Convention" in Washington. Among many other interests, he was a director of the Farmers National Bank of Lancaster, president of the Lancaster Fire Insurance Co., and active in the Protestant Episcopal Church. In 1880 he was chancellor of the Diocese of Central Pennsylvania.

Hostetter: "1838, Mar. 24—Thomas E. Franklin, 2 portraits—$150." Hensel: "Franklin, Thomas E. (2 portraits), 1838."

Three-quarter figure standing facing front, looking to right, fingers of right hand touching table, left hand on hip; brown hair with long sideburns, grey-blue eyes, light complexion, high white collar, black neckband and large bow tie, black cut-away jacket with tails, black satin waistcoat, gold watch chains, white shirt front and gold shirt pin; to right a balustered wood settee with rust-red draped curtain behind; to left a window, with colorful sky beyond, and a curtain on lower half; law books on sill, papers and books on green-figured table cloth. The subject wears gilt-framed spectacles. Prior to 1960 this portrait and the companion one (278) was relined and cleaned in Philadelphia.

Exhibitions: Lancaster Exhibition, 1912 (82), lent by Mrs. H. H. North.

Collections: Mrs. H. H. North (Serena Mayer Franklin), daughter of the subject; Mrs. Joseph Baldwin Hutchinson (Serena M. North); bequest 1960 to the North Museum, Franklin and Marshall College.

North Museum, Franklin and Marshall College, Lancaster.

278 Franklin, Mrs. Thomas Emlen

1838 · Canvas · 53 x 41 *Illus. p. 361*

Serena Angelica Mayer, born Dec. 16, 1816, died Sept. 11, 1877, was the only daughter of Col. George Mayer (549) and his wife Mary Carpenter Smith (553). She was married Nov. 7, 1837, to Thomas Emlen Franklin (277), prominent Lancaster lawyer, son of Judge Walter Franklin. They had twelve children.

Hostetter: "1838, Mar. 24—Thomas E. Franklin, 2 portraits—$150." Hensel: "Franklin, Thomas E. (2 portraits), 1838."

Three-quarter figure standing, facing front, looking left; light brown straight hair, center part, long curls in back, wreath of small white flowers across top of head, blue-grey eyes, light complexion, white silk dress, with full skirt, fitted blouse, with off-shoulder neckline, lace ruffle trim neckline and elbow-length sleeves, pink roses on bodice; right hand holds a rose as well as a sheer cream and grey lace scarf which is draped below the waist; left arm and hand around a large Greek urn on a balustrade, which is filled with varicolored flowers and foliage; a paisley shawl is draped over the balustrade to right, while other flowers are to lower left; dramatic clouds against pink and blue sky are above a far distant landscape, with a gazebo and figures in a formal garden in the middle distance.

The former owner, Mrs. Hutchinson, granddaughter of the subject, said the painting was made about the time of the subject's marriage, five years later than the portrait before marriage of Serena Angelica Mayer (568). As the subject wears a ring on her left hand it is assumed the commission for this and the companion portrait was after marriage, as the title "The Bride" would indicate when exhibited in 1838.

Exhibitions: Pennsylvania Academy of the Fine Arts, Artist's Fund Society, 1838 (89), "The Bride," lent by T. E. Franklin, Lancaster; Lancaster Exhibition, 1912 (84), lent by Mrs. H. H. North.

Collections: Mrs. H. H. North (Serena Mayer Franklin), daughter of the subject; Mrs. Joseph Baldwin Hutchinson (Serena M. North); bequest 1960 to the North Museum, Franklin and Marshall College.

North Museum, Franklin and Marshall College, Lancaster.

*279 Franklin, Judge Walter

1817 · Canvas · 31 x 28 *Illus. p. 314*

Walter Franklin, first of his family to settle in Lancaster Co., was born in New York City May 5, 1773, died at Lancaster Feb. 7, 1836. His grandfather Henry Franklin, a merchant from England, belonged to the Society of Friends; his father Thomas, a merchant of New York, was born at Flushing, Long Island. His mother, Mary Rhoads, died 1779. During his minority the family moved to Philadelphia, where Walter read law and was admitted to the bar about 1792. On June 13, 1802, he married Anne Emlen (282), daughter of James Emlen, a preacher of the Society of Friends. They had seven children. One son, Thomas Emlen Franklin (277), became a prominent attorney. In 1809 Walter Franklin was appointed Attorney General of Pennsylvania by Gov. Simon Snyder, which position he held until January, 1811, when upon the death of Judge John Joseph Henry he was appointed President Judge of the Courts of Common Pleas of the Second Judicial District of Pennsylvania. This comprised the counties of Lancaster, York, and Dauphin, to which later were added Cumberland and Lebanon. Judge Franklin filled this office until his death.

Half-length seated figure facing right, head and eyes turned slightly toward viewer; grey hair painted stiffly, worn long in back, possibly in a queue, high forehead, metal spectacles which appear to cast a shadow around eyes; black jacket with rolled collar and wide notched lapel, black waistcoat, white neckband, small white tie protruding over waistcoat and shirt ruffle, right arm and hand in foreground holding a paper dated 1817; upholstered chair back in left background, to right a draped curtain in folds above the base of a column beyond which a distant background simulates sky.

This portrait, attributed to Thomas Sully in the Lancaster Exhibition of 1912, owned by Walter Mayer Franklin, 1855-1913, an attorney who was

a son of Thomas Emlen Franklin (277) and a grandson of the subject, does not resemble the work of Sully and is not similar to the portrait of Judge Walter Franklin painted by Sully in 1810, now in the collection of Franklin and Marshall College, a bequest of Mrs. Joseph M. Hutchinson (Serena North). The 1912 catalogue reproduction is characteristic of work by Eichholtz of the period, and strongly resembles two portraits of the subject attributed to him (280, 281), which may be copies by the artist. The original of the three is not determined. This portrait also compares favorably in style to an early portrait of Robert Coleman (124), which is also unsigned.

Exhibitions: Lancaster Loan Exhibition, 1912 (86a), lent by Walter M. Franklin, Esq. (attributed to Sully).

Collections: Walter M. Franklin (1912).

Unlocated.

*280 Franklin, Judge Walter

1817 · Canvas · 31 x 28 *Illus. p. 314*

This portrait is essentially the same as the 279 portrait of the subject. It is reported to have been restored or cleaned in the 1940's. The chair back is reported as red, and the subject holds a paper dated 1817.

The portrait descended in the Atlee family with a portrait of the subject's wife (283), both of which were assumed by the owner, William Atlee, to be by Thomas Sully. The portrait of Mrs. Franklin is considered to be a copy by Eichholtz of the Sully portrait painted in 1810. The Sully portraits of both subjects are now owned by Franklin and Marshall College. Both portraits in the Atlee family were inherited from a daughter of the subject, Sarah Howell Franklin, 1820-1880, and her husband, Dr. John Light Atlee, 1799-1885, of Lancaster (15). It is not determined which of the portraits of Judge Franklin is the original. Eichholtz is known to have painted more than one copy of his subjects without always recording such paintings.

Collections: Dr. and Mrs. John Light Atlee of Lancaster; their son, Dr. Walter Franklin Atlee of Wayne and Philadelphia; his son, Walter Atlee of Virginia and Maryland; William Augustus Atlee, great-great-grandson of the subject. The portrait will go to the owner's daughter, Mrs. Charles J. Shelansky, Jr.

William Augustus Atlee, Westhampton Beach, Long Island, N. Y.

*281 Franklin, Judge Walter

c. 1817 · Canvas · *c.* 30 x 25

Half-length figure facing right front, seated on a red chair upholstered with brass nails on dark wood frame; grey hair, worn long in back, gilt spectacles, causing eye shadows, face painted in high color; loose white neckband, small tie with ends extending over shirt ruffle, black waistcoat and jacket with round collar and deeply notched lapels; subject holding a large sheet of paper in right hand, inscribed and dated 1817; background area of column, curtain in brown tones, and distant sky apparently worn or scumbled.

This portrait, whose history is not known, is attributed to Eichholtz because of its strong resemblance in style to others of the same subject attributed to him, which are of the apparent same date, 1817. Its present condition shows the effects of time, poor restoration or mistreatment. It has been suggested that it may be a careless copy by a less skillful hand than Eichholtz. It hangs in a courtroom and is framed with an elaborate frame similar to a portrait of Judge Benjamin Champneys (103), attributed to Eichholtz but dated around 1830. These portraits may have been acquired by the Lancaster Bar Association at the same period, or framed at the same time. There were no known records in 1960 of the donors to the Bar Association. See 279.

Lancaster Bar Association, Lancaster.

*282 Franklin, Mrs. Walter

c. 1814 · Canvas · 28½ x 23½

Anne Emlen, born June 9, 1784, at Middletown, died Dec. 14, 1852, was a daughter of James Emlen, 1760-1798, a preacher of the Society of Friends, and his wife Phoebe Pierce, 1758-1793. On June 13, 1802, she married Walter Franklin, 1773-1836, of Philadelphia. They removed to Lancaster which remained their home. Seven of their children are known to have married.

Young woman, half length, seated, facing front, looking to right, with right hand and arm supported by upholstered chair arm; brown hair parted in center, with flat curls framing the face, grey-brown eyes; dark long-sleeved dress with sheer double

ruffled collar around neck, soft red shawl draped over left arm, jeweled ring on index finger of right hand; background plain in various brown tones.

This portrait, formerly known as "Unknown Lady of Lancaster," was identified in 1934 as Mrs. Walter Franklin owing to the likeness of the subject painted by Thomas Sully in 1810 and exhibited at that time at the Pennsylvania Academy of the Fine Arts, lent by Mrs. Joseph B. Hutchinson (Frick Art Reference Library notes). The Sully painting is now in the collection of Franklin and Marshall College. It does not resemble this one, but does resemble a copy believed to be by Eichholtz (283).

Exhibitions: American Portraits, Collection of John Frederick Lewis, Pennsylvania Academy of the Fine Arts, 1934 (184), as "Unknown Lady of Lancaster, Pa."

Collections: John Frederick Lewis Memorial Collection, Pennsylvania Academy of the Fine Arts.

Pennsylvania Academy of the Fine Arts, Philadelphia.

*283 Franklin, Mrs. Walter (copy after Thomas Sully)

c. 1835 · Canvas · 31 x 28

Young woman, seated, facing right, looking front; light brown hair, dark blue or grey eyes, turban hat with folds of fabric in front; white dress with short puff right sleeve showing pleated white ruffle around open neck and down the front of blouse; sheer white scarf over arms, hands with long gloves folded on lap; red chair back to left, plain background in grey tones.

The portrait descended in the Atlee family from a daughter of the subject, Sarah Howell Franklin, 1820-1880, and her husband, Dr. John Light Atlee, 1799-1885, of Lancaster. It is considered to be a copy by Eichholtz of the only known portrait of the subject painted by Thomas Sully in 1810. The copy was probably made at a later date. William H. Miller's abbreviated notes from letters of Jacob Eichholtz to his son-in-law Robert Lindsay of Philadelphia may refer to the above portrait: "1835, March 25—sent Mrs. Franklin's picture to Orrick and Noble, Broad St."

A reproduction of this subject in the 1912 Lancaster Exhibition catalogue has a caption "Mrs. Walter Franklin / Jacob Eichholtz." It cannot be determined from the photograph whether the reproduction represents a copy by Eichholtz or whether the illustration was made from the Sully portrait of the same subject painted in 1810, which is now owned by Franklin and Marshall College. Neither this nor the Sully version was included in the 1912 catalogue listings. See 280, Judge Walter Franklin, in the same collection.

Collections: Dr. and Mrs. John Light Atlee of Lancaster; their son, Dr. Walter Franklin Atlee of Wayne and Philadelphia; his son Walter Atlee of Virginia and Maryland; William Augustus Atlee; the portrait will go to his daughter, Mrs. Charles J. Shelansky, Jr.

William Augustus Atlee, Westhampton Beach, Long Island, N. Y.

284 Frazer, John

1809 · Panel · 9 x 7 *Illus. p. 281*

John Frazer, who died in Harrisburg on Mar. 6, 1824, was the son of Bernard Frazer, 1755-1816, a Revolutionary soldier, and his wife Elizabeth Kessler, 1766-1854, both buried in St. Michael's Lutheran Churchyard, Strasburg. John Frazer married Elizabeth Reed (287) on Apr. 6, 1813. At the time of his death, he was a clerk in the office of the secretary of the Commonwealth of Pennsylvania.

Ledger: "1809, Aug. 1—John Frazer, Dr. / to 1 gilt frame £ 2 8 9."

Half-length figure of young man, profile, facing left; curly brown hair, sideburns, heavy eyebrows, blue-grey eyes; white collar, tie and waistcoat, black jacket; plain grey-green background, black spandrels outside oval; coarse brush strokes in collar, tie, waistcoat, and parts of background. The portrait was cleaned in 1954, at which time the original mat was replaced by a similar one.

Collections: Mrs. Charles Boughter (Ann Elizabeth Frazer), 1817-1857, daughter of the subject; her daughter, Mrs. John Whitcomb Cotton (Mary Boughter); Mrs. Horace Morison (Arria Frazer Cotton); her daughter, Mrs. Ernest Jacoby (Mary Morison).

Mrs. Ernest Jacoby, Boston, Mass.

285 Frazer, John

1809 · Panel · 8¾ x 6¾

Half-length figure of young man, profile, facing left; curly brown hair, sideburns, heavy eyebrows, blue eyes, pink cheek and ear; white collar, neckband,

ruffle and waistcoat, black jacket; plain brown background; spandrels of panel black, painted to be framed oval.

This panel is similar to the one of the same subject (284). Brush strokes are coarser, hair treatment simpler, and there is no shirt ruffle in the other example; the figure is also slightly larger in scale. The Ledger entry could apply to a frame for either panel.

Collections: Mrs. Charles Boughter (Ann Elizabeth Frazer), 1817-1857, daughter of the subject; her daughter, Mrs. John Whitcomb Cotton (Mary Boughter); Mrs. Horace Morison (Arria Frazer Cotton); her daughter, Mrs. Ernest Jacoby (Mary Morison).

Mrs. Ernest Jacoby, Boston, Mass.

286 Frazer, John

1816 · Canvas · 29 x 24 *Illus. p. 310*

Half-length figure, seated, facing right front; curly brown hair, long sideburns, blue-grey eyes; white collar, shirt frill and waistcoat, jeweled pin in frill, black jacket, right hand thrust under left side of jacket; red-upholstered chair back with wood frame and brass nails at left; plain brown background behind figure, vertical area to right with hilly landscape and clouds beyond.

This canvas is dated 1816 on the basis of the signature on its companion, Mrs. Frazer (287).

Collections: Mrs. Charles Boughter (Ann Elizabeth Frazer), 1817-1857, daughter of the subject; her daughter, Mrs. John Whitcomb Cotton (Mary Boughter); Mrs. Horace Morison (Arria Frazer Cotton); her daughter, Mrs. Ernest Jacoby (Mary Morison).

Mrs. Ernest Jacoby, Boston, Mass.

287 Frazer, Mrs. John

1816 · Canvas · 29 x 24 *Illus. p. 310*

Signed on base of column: "Eichholtz 1816."

Elizabeth Reed, born May 14, 1791, died June 25, 1844, was the daughter of Robert Reed and his wife Maria DeHuff of Lancaster. She married John Frazer (284) on Apr. 6, 1813.

Three-quarter-length figure of young woman, seated, facing left front; brown hair with curls over sides of forehead, hazel eyes; short-sleeved white Empire style dress with pleated ruff collar at throat, white shawl with paisley trim over lower arms and red-upholstered chair back at right; brown background, dark at top, lighter between figure and column to left.

Collections: Mrs. Charles Boughter (Ann Elizabeth Frazer), 1817-1857, daughter of the subject; her daughter, Mrs. John Whitcomb Cotton (Mary Boughter); Mrs. Horace Morison (Arria Frazer Cotton); her daughter, Mrs. Ernest Jacoby (Mary Morison).

Mrs. Ernest Jacoby, Boston, Mass.

288 Frazer, Judge William Clark

c. 1830 · Canvas · 30 x 25 *Illus. p. 346*

William Clark Frazer, born at Rich Neck, Kent Co., Del., 1776, and died in Milwaukee in 1838, was the son of Capt. William Frazer, 1753-1817, and his first wife Mary Clark, 1763-1816. He married Susan Carpenter (289) on Apr. 14, 1803. Frazer attended Princeton (1797), read law in Lancaster with William Montgomery and was admitted to the Bar in 1801. From 1803 he lived in New Castle, Del., but settled in Lancaster in 1813, and practiced there until 1836, when President Jackson appointed him one of the Supreme Court Judges for the Territory of Wisconsin.

Hostetter (out of chronological order, 111): "Hon. William Frazer." Hensel: "Frazer, Hon. William Clark, Owned by Miss Frazer."

Half-length figure, seated, facing right front, no hands showing; light brown eyes, brown and grey hair, high white collar covers lower part of face on sides, white stock and pleated shirt ruffle with small white bow tie, black jacket probably with velvet collar, black waistcoat; background shaded warm greys, rounded shadow to right.

The inscription on the back of the original canvas is not considered contemporary with the painting: "William Clarke [*sic*] Frazier [*sic*] Counsellor at Law painted in the year 1835. A.E.T. 57 Years 4 mo. & 29 days—Eichholtz—Ex. . . ."

A copy of this painting by Arthur Armstrong, now owned by the Lancaster County Historical Society, was exhibited in the Lancaster Exhibition, 1912 (90), lent by Miss Susan C. Frazer.

Exhibitions: Lancaster Exhibition, 1912 (88), lent by Miss Susan C. Frazer, dated 1834; Exhibition of Portraits by Early American Painters, Union League Club, New York, 1924 (2); Inaugural Exhibition, Philadelphia Museum of Art, 1928 (Thomas B. Clarke).; Eichholtz Exhibition, York,

1959 (39), lent by National Gallery of Art (Mellon Collection).

Collections: Inherited by Miss Susan Carpenter Frazer, Lancaster, granddaughter of the subject, died 1930; Thomas B. Clarke, New York; A. W. Mellon Educational and Charitable Trust, Washington, D. C.; National Gallery of Art (Andrew Mellon Collection) Washington, D. C.

National Gallery of Art (Andrew Mellon Collection), Washington, D. C.

289 Frazer, Mrs. William Clark

c. 1830 · Canvas · 29 x 24

Susan Carpenter, born in 1783 at Carpenter Hall, Lancaster Co., died Oct. 31, 1836, was the daughter of Abraham Carpenter and his wife Salome Smith. She was the granddaughter of Dr. John Carpenter, an officer of the Revolution, and his wife Mary Ferree, and great-granddaughter of Madam Mary Ferree. She was educated at the Lititz school for young women and married William Clark Frazer (288) on Apr. 14, 1803. They had five children: Col. William Reah Frazer, 1804-1856; Dr. Abraham Carpenter Frazer, 1806-1828; Mary Clark Frazer, 1808-1833 (873), who married James Patriot Wilson, Jr.; Salome Frazer, 1813-1815; William Clark Frazer, 1815-1844. The Frazers were members of the Presbyterian Church in Lancaster.

Hostetter (out of chronological order, 111): "Mrs. William Frazer." Hensel: "Frazer, Mrs. William Clark, Owned by Miss Frazer."

Half-length figure, facing left front; large brown curls showing from white wide ruffled lace bonnet, blue eyes, black dress with full sleeves and pointed white lace collar over shoulders, collar held in the center front by a pin; background shaded browns and greens.

Exhibitions: Lancaster Exhibition, 1912 (89), lent by Miss Susan Carpenter Frazer, dated 1834.

Collections: Inherited by Miss Susan Carpenter Frazer, daughter of Col. Reah Frazer and Abiann Steele, granddaughter of the subject; bequest of Miss Frazer, 1930, to the Lancaster County Historical Society.

Lancaster County Historical Society, Lancaster.

290 Freeman, Abraham

1820 · Canvas · 28 x 23⅞ *Illus. p. 317*

In large script on back of canvas, a supposed (incorrect) copy of original signature: "Eicholz [*sic*] / 1820."

Abraham Freeman, born in Woodbridge, N. J., Oct. 10, 1743, died in Lancaster Dec. 19, 1828, was the second child of Isaac Freeman, 1715-1771, and his wife Sarah Tappin, and the grandson of Henry Freeman, born in London in 1672, who settled and married in Woodbridge. After serving with the American Revolutionary forces, Abraham Freeman lived in Lancaster Co. His wife's name was Clarkson. In 1800 they moved to Lemon Twp., Butler Co., Ohio. They were the parents of twelve children, among them a daughter, Sarah (Sally) Freeman, who married John Cassidy of Hamilton, Ohio. Her son, Alexander M. Cassidy, came from Ohio to Lancaster in 1831 to study medicine with his uncle, Dr. J. Clarkson Freeman (291); a daughter, Phoebe Cassidy (292), married Dr. Clarkson Freeman, Jr., her cousin.

Hostetter: "1821, Nov. 17—Dr. Freeman, 1 portrait of self, 1 of father—$60." Hensel: "Freeman, Mr., Sr."

Half-length figure of old man, seated, facing front, head slightly to left, right hand clasping red kerchief and top of walking stick in front of him; warm flesh tones, wrinkled features and chin, long wavy grey hair over ears, blue eyes; white stock, grey waistcoat, darker grey jacket with upturned collar, no lapels, cloth-covered buttons; wooden-framed red-upholstered chair back to left, plain background shading from dark brown to grey.

The Hostetter entry may record payment for the portrait painted the preceding year. Notes on former owners were supplied by present owner. It is not known if the portrait was relined. Authentic Eichholtz signatures contain two letters "h" in the name, and a "t" before the "z."

Collections: Eugene H. Hughes, great-grandson of the subject, died 1939, Hamilton, Ohio, grandson of Mrs. John Cassidy (Sarah Freeman), son of Mrs. Micajah Hughes, a daughter of Mrs. Cassidy; bequeathed by him to the Historical and Philosophical Society of Cincinnati.

Historical and Philosophical Society of Cincinnati, Cincinnati, O.

291 Freeman, Dr. Clarkson

1821 · Canvas

(James) Clarkson Freeman, born in New Jersey in 1765, died in Lancaster June 8, 1843, was the oldest

son of Abraham Freeman (290) and his wife, nee Clarkson. On receiving his A.B. in 1783, he studied medicine with Prof. Vaudevere, and was graduated in medicine from the College of New Brunswick in 1787. After some years in the Northwest Territory, he settled in July, 1802, in Lancaster, where, except for a period in Ohio, 1811-1815, he maintained a flourishing practice. He had married in New Jersey, and his wife died in Lancaster July 12, 1805. Fond of drama, he gave private theatricals at his home; among his guest performers was the famous Edwin Forrest (275). In 1824 he built a hotel called The Swan. A son, Clarkson, Jr., followed the profession of his father, as did his nephews, Dr. Alexander M. Cassidy, 1808-1865, and Dr. Patrick Cassidy, 1810-1864. Their sister Phoebe (292) married her cousin, Dr. Clarkson Freeman, Jr.

Hostetter: "1821, Nov. 17—Dr. Freeman, 1 portrait of self, 1 of father—$60." Hensel: "Freeman, Mr., Sr."

Unlocated.

292 Freeman, Phoebe Cassidy

c. 1830 · Canvas · 27½ x 22¼ *Illus. p. 340*

Phoebe Cassidy, born 1812, died July 5, 1850, in Lancaster, was the daughter of John Cassidy, died 1813, and his wife Sally Freeman, and the granddaughter of Abraham Freeman, 1743-1828 (290). Her father John Cassidy, originally from Sussex Co., N. J., went with his brother Patrick to North Bend, Hamilton Co., Ohio, about 1788; both brothers died in 1813. She married a cousin, Dr. Clarkson Freeman of Lancaster, who was the son of Dr. Clarkson Freeman (291) of Lancaster who died in 1843. Dr. Freeman, Sr., was the brother of Phoebe's mother. Phoebe Freeman and three of her children were interred in the Trinity Lutheran Churchyard in Lancaster, and later in the Cassidy plot at Woodward Hill Cemetery, Lancaster.

Hostetter (end of list, out of chronological order): "R.L.E.—Portrait of Mrs. Freeman."

Half-length figure, seated, facing left front, hands not showing; reddish-brown hair, parted in center, dressed high on top, with comb, hazel eyes; dark brown pleated blouse with large full sleeves, sheer white collar over shoulders; background in various shades of brown. The inner part of the left ear of the subject appears to be painted in somewhat the same way as is observed on a few other portraits by Eichholtz, such as Rebecca Trissler Eichholtz (223). The paint may have disintegrated, but it appears to have been painted without detail.

It is not known how this portrait came into possession of Miss Susan L. Ziegler, from whom it was purchased in December, 1920. Miss Ziegler, the daughter of Mrs. Elizabeth L. Ziegler, who married Robert Lindsay Eichholtz, son of the artist, lived in the Eichholtz house on South Lime Street until her death in 1928.

Exhibitions: Union League Club, New York, 1921 (11); Loan Exhibition of Paintings by Early American Portrait Painters, Century Association, New York, 1928 (10, Thomas B. Clarke); Inaugural Exhibition, Philadelphia Museum of Art, 1928 (Thomas B. Clarke); Eichholtz Exhibition, York, 1959 (36), lent by the National Gallery of Art (Mellon Collection).

Collections: Probably from Robert Lindsay Eichholtz, 1833-1912, to his stepdaughter Miss Susan L. Ziegler; Mr. Thomas B. Clarke, New York; A. W. Mellon Educational and Charitable Trust, Washington, D. C.; National Gallery of Art (Andrew Mellon Collection), Washington, D. C.

National Gallery of Art (Andrew Mellon Collection), Washington, D. C.

293 Freeman, T. B.

1821 · Canvas

Tristram Bampfylde Freeman, of Scotch and English ancestry, born in England, 1767, died in Philadelphia Mar. 28, 1842, buried at Christ Church, was a grandson of Sir Tristram Bampfylde, for whom he was named. After being educated as a clergyman in England, he came to America in 1795. Freeman and Company had been established in Philadelphia as early as 1796 as "publishers" (Stafford's *Directory,* 1797). From 1805 on, his business is listed as "auctioneer," and from 1814 as "commission merchant." Having been initiated into Freemasonry in England, from 1805 he was an active member of Lodge No. 51, F. & A. M. of Pennsylvania, and held various offices, including that of Right Worshipful Grand Master in 1837. He was also active in the Saint Andrew's Society and the Society of the Sons of St. George. Freeman and his wife Sarah Sophia were the parents of Henry Gebbard and Tristram William Lockyer Freeman, 1790-1849. The auction house of Tristram B. Freeman & Son was successively carried on by T. W. L. Freeman, and then by the latter's sons,

James A., 1821-1896, and Samuel T. Freeman, 1839-1913. It still exists in Philadelphia as the firm of Samuel T. Freeman & Company, Auctioneers and Appraisers, with descendants of the founder continuing to head it.

Hensel: "Freeman, T. B., 1821."

In William Dunlap's *The History of the Rise and Progress of the Arts of Design in the United States* (1834), II, 230*n*, it is stated: "Mr. T. B. Freeman informs me that in 1821 he saw at Harrisburg a portrait by Eichholtz, which excited his curiosity; and going to Lancaster, he called upon him, and invited him to Philadelphia, where the first portrait he painted was Freeman's, and soon afterwards Commodore Gale's." This statement by Dunlap is quoted in Hensel's texts, with a note which tells of Freeman as "one of the most liberal patrons of art and publishers of engravers in Philadelphia." No portrait by name of Gale is listed. See Dale (146). In the collection of the Masonic Lodge in which Freeman was so active are several painted and engraved portraits of this subject. Some of these, which are copies, could be derived from the documented Eichholtz portrait of 1821, but the original is not known by family or Lodge to have survived.

Unlocated.

294 Freeman, Mrs. T. B.

Canvas

Hensel: "Freeman, Mrs. T. B."

The only reference to a portrait of Mrs. T. B. Freeman is found in the Hensel lists. Since Hostetter lists a "Portrait of Mrs. Freeman" as having belonged to Robert Lindsay Eichholtz (see 292), it is possible that Hensel assumed that the portrait hanging in the Lime Street house in 1912 was of Mrs. T. B. Freeman rather than that of Mrs. Clarkson (Phoebe Cassidy) Freeman. Dunlap wrote nothing about a portrait of Mrs. T. B. Freeman (see 293).

Unlocated.

295 Frey, Jacob

1815 · Canvas · 30 x 25 *Illus. p. 303*

Jacob Frey, born Nov. 25, 1744, died May 8, 1829, was the son of Jacob Frey, a native of Germany who settled in Lancaster. According to minutes of the Corporation Book of Lancaster the burgesses usually met at the house of Jacob Frey for seventy-six years, from Aug. 13, 1742, to 1818. The younger Jacob Frey served as assistant burgess, 1787-1794 and 1797-1799, was a deacon in the German Reformed Church, and kept a tavern, The Wagon, on West King Street until 1804. He is reported to have been on the committee which welcomed Washington to Lancaster on July 4, 1791. He married Catharine Beissler (296) on Nov. 11, 1766. Their son Jacob, 1793-1869, was a grocer, and his son Jacob Lafayette Frey, 1825-1910, was a tobacco dealer and cigar maker in Lancaster.

Ledger: "1815, Sept. 9—Jacob Fry [*sic*], Merchant Dr. / To 2 portraits at 30 each 22 10 0 / frames to do 9 0 0 / £ 31 10 0; 1816, Oct. 8—Jacob Fry Cr. / By cash on account £ 11 5 0."

Half-length figure of elderly man, seated, facing front, head turned right, with left hand holding brown leather-bound book, index finger between pages; hazel eyes, straight brown hair brushed forward and worn long in back; white stock, brown waistcoat with yellow stripes, black jacket with high rolled collar; red chair back with nails to right, plain brown background.

Collections: Jacob Frey, son of the subject; his daughter, Mrs. Isaac Diller (Anna Margaret Frey), died 1910; her son, William Frey Diller, 1858-1923; his son, Alonzo P. Diller, died 1956; his widow, Mrs. Alonzo P. Diller.

Mrs. Alonzo P. Diller, Lancaster.

296 Frey, Mrs. Jacob

1815 · Canvas · 30 x 25 *Illus. p. 303*

Catharine Beissler (or Bersler), born Nov. 14, 1749, died Nov. 16, the year inscribed on her tombstone in Lancaster Cemetery illegible, was married Nov. 11, 1766, to Jacob Frey.

Ledger entries for 1815 and 1816. See Jacob Frey (295).

Half-length figure of elderly woman, seated, facing left, holding brown leather-bound book in left hand; brown eyes, straight brown hair parted in center showing from edge of transparent sheer net cap and at back of neck, net cap cut to fasten under chin; long-sleeved brown dress with sheer white fichu collar; red chair back with brass nails to right, draped curtain in background to left, brown background behind figure.

Collections: Jacob Frey, son of the subject; his daughter, Mrs. Isaac Diller (Anna Margaret Frey), died 1910; her son, William Frey Diller, 1858-1923;

his son, Alonzo P. Diller, died 1956; his widow, Mrs. Alonzo P. Diller.

Mrs. Alonzo P. Diller, Lancaster.

297 Gable, Mrs. Jacob

1836 · Canvas

Hostetter: "1836, Sept. 10—Jacob Gable, portrait of wife—$25." Hensel: "Gable, Mrs. Jacob, 1836."

Unlocated.

298 Gaither, Stuart

1817 · Canvas · 28½ x 23

Signed in large letters on back of canvas: "Eichholtz / 1817."

Stuart Gaither, born in Washington Co., Md., in 1790, died Oct. 28, 1834, was the son of Col. Henry Gaither, 1752-1811, and his wife Elizabeth Stuart, 1773-1845, daughter of Col. John Stuart, III, died 1776, of Georgia, and his second wife Sarah Nichols. Stuart Gaither married, Jan. 6, 1821, Margaret Schull, 1798-1865, of Frederick, Md., whose mother, Margaret de la Plough, was a native of Alsace. He became a leading merchant of Frederick and was president of the Frederick Savings Institution.

Half-length figure, seated, facing right front, arms folded, hands partly shown; long chestnut-brown hair brushed forward, long sideburns, hazel eyes; white collar, neckband and frill, greenish-black coat; red-upholstered chair back to left, green curtain to right, brown background.

Collections: Mrs. McAleer, daughter of the subject; her daughter, Clara Louise McAleer, who married James McSherry, III, 1842-1907, Chief Justice of the Maryland Court of Appeals; her daughter, Mrs. William Kurtz Wimsatt (Bertha Stuart McSherry), 1946.

Mrs. William Kurtz Wimsatt, Washington, D. C.

*299 Gentleman With Glove

c. 1825

Half-length figure of man, facing left front, holding glove in left hand; blue-grey eyes, dark hair over forehead with thick sideburns; high white stock with bow tie and part of shirt ruffle showing above dark waistcoat, black jacket; plain background in brownish tones.

According to Sawitsky this "good picture may be an Eichholtz. Worthy of study." Pennsylvania Academy of the Fine Arts notes.

Exhibitions: Exhibition of American Portraits, Collection of John Frederick Lewis, the Pennsylvania Academy of the Fine Arts, Philadelphia, 1934 (100), "Portrait of a Gentleman, attributed to Jacob Eichholtz."

Collections: John Frederick Lewis Memorial Collection, Pennsylvania Academy of the Fine Arts.

Pennsylvania Academy of the Fine Arts, Philadelphia.

300 Getz, John

c. 1813 · Canvas · 29 x 24

John Getz, born in Lancaster in 1791, died there July 23, 1836, was the son of (John) Peter Getz, 1764-1809, noted silversmith, goldsmith, watchmaker and jeweler of Lancaster, and his wife Catharine. In 1813 he married Eleanor Hoofnagle (301). Their son, Charles Samuel Getz, 1822-1908, was associated with Rembrandt Peale at the latter's museum in Baltimore and achieved fame as a theatrical scene painter in that city, Boston, and elsewhere. Peter Getz the silversmith, whose gravestone is in a wall of the First Reformed Church in Lancaster, made the balance for the first United States Mint in Philadelphia after the Revolution and also dies for some of the early coinage there (1792 copper cent and silver half dollar). John Getz was an active member of the First Reformed Church. He served as a private, later captain, in Capt. James Humes' Lancaster Phalanx, a military organization which went to the defense of Baltimore in 1814. The reputation of Getz as a fine coppersmith is attested by examples of his work in several collections.

Hostetter (out of chronological order, 110): "Maj. John Getz, Lancaster." Hensel: "Getz, Major John."

Half-length figure, seated, facing left front; brown eyes, curling black hair and sideburns; black coat with brass buttons, black waistcoat, white stock, shirt ruffle and bow tie; red chair back studded with brass nails at lower right, plain brownish background.

Apparently Eichholtz was well acquainted with the subject of this portrait. In the artist's Ledger there are two 1815 entries referring to him: (1) "April 1—Lent to John Getz a complete set of coppersmith tools at 10 dolls. per ann—." (2) "June 1—Lent to J. Getz a complete set of tin plate worker tools at $5.00 per annum." These entries

may also indicate the abandonment by Eichholtz of his artisan's work by 1815.

Collections: Dr. Charles Getz, Baltimore, Md., died 1941, grandson of the subject and son of Charles Samuel Getz; his son, Charles Leland Getz, died 1962; his mother, Mrs. Margaret M. Getz. The portrait hangs at the home of Mr. and Mrs. Don Reynolds, Mamaroneck, N. Y. (1966).

Mrs. Margaret M. Getz, Scarsdale, N. Y.

301 Getz, Mrs. John

c. 1813 · Canvas · 29 x 24

Eleanor Hoofnagle, born about 1795, was married in 1813 to John Getz (300).

Hostetter (out of chronological order, 111): "1811—Mrs. Eleanor Getz, Lancaster."

Half-length figure, seated, facing right front; grey eyes, brown hair dressed high at back with tortoise-shell comb, parted in middle and curled above ears, lobe of right ear showing; black dress with sheer white double-ruffled collar, large dark green shawl worn low around shoulders and over arms; red chair back studded with brass nails at lower left, plain brownish background.

Collections: Dr. Charles Getz, Baltimore, Md., died 1941, grandson of the subject and son of Charles Samuel Getz; his son, Charles Leland Getz, died 1962; his mother, Mrs. Margaret M. Getz. The portrait hangs at the home of Mr. and Mrs. Don Reynolds, Mamaroneck, N. Y. (1966).

Mrs. Margaret M. Getz, Scarsdale, N. Y.

302 Gibson, Colonel James (posthumous)

1829 · Canvas · 56 x 42

James Gibson, born about 1784 at South Milford, Del., was killed in action at Fort Erie, Upper Canada, Sept. 17, 1814. He married Mathilda Henrietta Hubley, 1794-1854, of Lancaster, daughter of Maj. Johann Hubley, 1747-1821, and his wife Maria Magdalena Lawman, 1752-1825. During the War of 1812, James Gibson was Military Inspector with the United States forces on the Canadian frontier. He was promoted on July 13, 1813, to the office of Inspector-General with the rank of colonel.

Hensel (except *Pennsylvania Magazine*), Note IX: "The following letter has a triple interest, because it not only is addressed and relates to our Lancaster artist, but it indicates that Judge Hayes, who removed from Delaware to Lancaster, was one of Eichholtz's early patrons and stimulated an interest in him in his native state. The subject of this letter, Colonel John [*sic*] Gibson, was also one of Lancaster's soldiers of note, and the father [*sic*] of Chief Justice John B. Gibson, whose portrait Eichholtz later painted:

Dover, Delaware, Sept. 7th, 1829.

Mr. J. Eichholtz.

Sir—At the last session of the Legislature of the State of Delaware, we were appointed by a resolution of that body a committee to procure a copy of a portrait of the late Colonel Gibson. We desire to engage your services to execute this work, and have accepted the proposal for painting a ¾ length portrait, made by you in writing and forwarded to us by Judge Hayes. We wish the painting to represent Col. Gibson bearing a sword in the attitude of command, with a distant view of Fort Erie and the British forces or such other incidents as in your judgment may be deemed most appropriate. The price agreed upon—$120—will be paid when Judge Hayes shall certify that the work is executed, and for that sum we rely on your contract to deliver the painting, etc., as stated in your proposals, at this place on or before the first Tuesday in January next. We have this day addressed a letter to Mrs. Mathilda Hubley, Lancaster, formerly the wife of Col. Gibson requesting her to furnish you, as our agent, with the miniature portrait which we have learned she has and which is said to be a correct likeness of him. You will please, therefore, after the receipt of this, to wait on Mrs. Hubley, and should she comply with our request you will carefully return it to her as soon as your work shall be completed.

Should you require any further directions touching this business we must refer you to Judge Hayes, who understands our views and will represent our wishes.

Very respectfully,
Yr. obt. hble Servts.

Mr. Eichholtz,
Lancaster,
Pennsylvania

John M. Clayton,
C. P. Comegys,
Peter Robinson.

Catalogue of Delaware Portraits, collected by the Delaware State Portrait Commission in the Capitol Buildings, Dover, Del., 1941, p. 22, illus.

Three-quarter-length figure, standing, facing front, looking to left; dressed in military uniform, right arm across chest with raised sword, scabbard held in left hand; in background Fort Erie and the lakeshore, large sky area with clouds.

On Jan. 23, 1822, the Delaware legislature passed a unanimous resolution to purchase a portrait of Colonel Gibson to express "the high esteem entertained for the private character, the bravery and patriotism of the deceased, and the deep regret felt for his loss by the Legislature of his native State." The identification of the subject and his relation

to Chief Justice Gibson (303) in Hensel's note are erroneous, but do establish the reason for the commission being given to Eichholtz. The name of the subject was Col. James Gibson, not "Col. John Gibson" as quoted. Judge Alexander L. Hayes was a friend and neighbor of the artist on South Lime Street, and both he and his wife were portrayed by Eichholtz (334, 335). The likeness for this Eichholtz posthumous portrait was probably derived from a miniature portrait supplied by Mrs. Mathilda Hubley. The widow of Col. Gibson was married to (2) Frederick D. Hubley, 1791-1828, and (3) John Evans. The portrait was restored in 1919.

Collections: State of Delaware. Portrait hangs in the Governor's suite, Legislative Hall, Dover, Del.

State of Delaware.

303 Gibson, John Bannister

1812 · Canvas · 29 x 24 *Illus. p. 293*

John Bannister Gibson, Chief Justice of Pennsylvania, born in Westover Mills Nov. 8, 1780, died in Philadelphia May 3, 1853, was the third of four sons of Col. George Gibson, died 1799, and his wife Anne West, 1744-1809. After graduation from Dickinson College, he studied law with Thomas Duncan at Carlisle, was admitted to the Cumberland Co. bar Mar. 8, 1803, and after two years settled in Carlisle to practice law. In 1810 he was elected Democratic representative of Cumberland Co. in the state legislature and served for two sessions. On July 16, 1813, he was named by Gov. Snyder president judge of the newly organized 11th judicial district of the court of common pleas. On June 27, 1816, he was promoted by Gov. Snyder to be an associate judge of the Supreme Court, where he served continuously for thirty-seven years and became the dominating figure of the Pennsylvania judiciary. He was Chief Justice, appointed by Gov. Shultze on the death of Tilghman, from May 18, 1827, until 1851, when he was elected an associate justice. In addition to his vocation he was a man of extensive interests in literature, medicine, and the fine arts. He was a skilled mechanic, an expert piano tuner, a competent dentist. His chief recreation was music, particularly the violin. On Oct. 8, 1812, he married Sarah Work, daughter of Col. Andrew Galbraith and his wife Barbara Kyle. They were the parents of eight children.

Ledger: "1812, Nov. 19—John B. Gibson (Carlisle)—To 1 portrait 7 10 0 / frame & case 5 5 0 / £ 12 15 0." Hensel: "Gibson, C. J., John B. Law Assocn., Phila. (presented by Hon. W. A. Porter, Phila.)." Illustrated in Hensel, *Revised Catalogue.* See note below.

Half-length figure, seated, facing right front, dark eyes, thick dark hair, highly colored complexion, white collar, stock, and ruffle, black coat with brass buttons, red waistcoat; left hand resting on lap, holding a watch and fob, right hand not shown; chair back upholstered in dark red to left, background dark brown. The painting was restored in the late 1950's.

Minutes of the Philadelphia Bar Association state that the portrait was presented to the Association in June, 1865, by Morton P. Henry, that it was lent to the Lancaster Exhibition Nov. 15, 1912, and returned the following January. A portrait of Gibson by W. D. Rogers was a bequest of the Hon. William A. Porter in 1887, not the one by Eichholtz as stated in all of Hensel's lists except the one in the *Pennsylvania Magazine.*

Exhibitions: Loan Exhibition of Historical Portraits, Pennsylvania Academy of the Fine Arts, Dec. 1, 1887-Jan. 15, 1888 (169); Lancaster Exhibition, 1912, Addenda (290), no owner indicated.

Collections: Morton P. Henry (1865); presented by him to the Philadelphia Bar Association, June 1865. The portrait hangs in the law library.

Philadelphia Bar Association, Philadelphia.

304 Godman, Dr. John D.

John Davidson Godman, born Dec. 20, 1794, at Annapolis, Md., died Apr. 17, 1830, at Germantown, was the son of Capt. Samuel Godman, a Revolutionary officer, and his wife Anna Henderson. Orphaned while he was a small child, the younger Samuel was a printer's apprentice, 1811-1812, and a seaman in the flotilla that defended Fort McHenry in 1814. Next, he studied medicine and was graduated from the University of Maryland in 1818. He started practice in New Holland, Lancaster Co., but soon moved to a village near Baltimore, then to Philadelphia, where he lectured on anatomy and physiology. Dr. Godman was married Oct. 6, 1821, to Angelica Peale, a daughter of Rembrandt Peale, leaving the same day for Cincinnati, where he was for a year professor of surgery at the Medical College of Ohio. In 1822 he returned to Philadelphia to teach and edit medical journals. In 1825 he held the chair of anatomy at Rutgers

Medical College in New York City. Tuberculosis, contracted in his youth, finally caused him to resign this post in the second year of his tenure. After spending some months of 1828 in the West Indies, he settled in Germantown and devoted his remaining days to literary work. His most important publication, *American Natural History,* was issued in three volumes, 1826-1828.

This portrait is known only from an auction catalogue of 1854, *Peale's Museum Gallery of Oil Paintings. Thomas & Sons, Auctioneers. Catalogue . . . comprising 269 original Portraits and Historical Paintings . . . Phila.* In several surviving annotated copies of this catalogue with the Eichholtz entry, "No. 197. Doctor John D. Godman, an eminent American physician, and writer—Eickholtz [*sic*]," is the notation that it was purchased by "Hopper" for $5.50. Another portrait of Dr. Godman (266) was listed in the same sale. No artist is indicated, but some marked catalogues have the name Inman written in. Catalogues are in collections of the Historical Society of Pennsylvania, the American Philosophical Society, and the Independence National Historical Park.

Unlocated.

305 Graeff, Anna Maria

1818 · Canvas · 30 x 25 *Illus. p. 315*

Anna Maria Graeff, born Apr. 8, 1792, died 1873, was the daughter of Col. George Graeff (306) and his wife Eve Graff (307). She never married and before the Civil War moved from Lancaster to Philadelphia to spend the latter part of her life with a sister, Mrs. Daniel Moore (Juliana Graeff).

Hensel: "Graeff, Maria (except Supplement: "Graeff, Anna Maria"), W. C. Hager, 1818."

Almost three-quarter-length figure of young woman, seated, facing right front, hands not shown; reddish-brown hair, center part with curls at sides and dressed high with tortoise shell comb at back of head, brown eyes; high-waisted yellow-white dress, wide pleated lace collar, part of shoulders and arms covered by red shawl; brown to reddish background. The canvas was torn in the area of the chin, and generally appeared in frail condition in 1954.

The traditional story in Lancaster, which Hensel reports in his text as well authenticated, was that Eichholtz painted this portrait gratuitously because the subject used her kind offices to introduce him (a widower in 1817) to Catharine Trissler, who became his second wife in 1818. See 211.

Exhibitions: Lancaster Exhibition, 1912 (98), with the subject's dates as 1800-1873, and the painting dated "about 1822."

Collections: Walter C. Hager, grandnephew of the subject; inherited by Walter H. McGovern.

Walter H. McGovern, Lancaster.

306 Graeff, Colonel George

1818 · Panel · 12 x 9

George Graeff, born Mar. 1, 1756, died Nov. 13, 1823, was the son of John Graeff and his wife Catherine. On Oct. 12, 1777, he married Eve (or Eva) Graff (307). They had three sons and three daughters. A member of the Moravian Church, Lancaster, he was by trade a hatter. In the Revolution he led a volunteer company of Lancastrians as its captain at the battle of Long Island. He built Graeff's Tavern and Hotel on South Queen Street in 1784, was treasurer of Lancaster County, 1787-1802, and the second president of the Farmers Bank from 1814. He was a step-brother of Gov. Simon Snyder (787), his mother having married as her second husband Anthony Snyder on Oct. 22, 1759.

Hostetter: "1818, Oct. 1—George Graeff, portrait—$20 / Mrs. Do., portrait—$30." Hensel: "Graeff, George, W. C. Hager 1818."

In the text of his *Address,* 8, Hensel explains that for the portraits of George Graeff and his wife "he (Eichholtz) was to get $30 each—deducting $10 for the double family order." No small panel portrait of the recorded size has been located. The 1912 Lancaster catalogue states that three portraits of Mrs. Graeff were painted by Eichholtz (see 307, 308). It may be assumed that the third portrait was that of Mrs. Graeff's daughter Anna Maria (305).

Exhibitions: Lancaster Exhibition, 1912 (99), owned by Walter C. Hager.

Collections: Walter C. Hager, great-grandson of the subject (1912).

Unlocated.

307 Graeff, Mrs. George

1818 · Canvas · 30 x 25

Eve (Eva) Graff, born Aug. 28, 1762, died May 18, 1835, was the daughter of Dr. George Michael Graff, died Mar. 14, 1768, and his wife Elizabeth Carpenter (Zimmerman), 1733-1805, who were

married Dec. 10, 1761, at Trinity Lutheran Church, Lancaster. They had one other child, George Graff, born 1764. Eve Graff was married on Oct. 12, 1777, to George Graeff (306).

Hostetter: "1818, Oct. 1—George Graeff, portrait—$20 / Mrs. Do., portrait—$30." Hensel, Supplement: "Graeff, Mrs. Geo."

Half-length figure of middle-aged woman, seated, facing left looking front, hands not shown; straight brown hair, center part, hazel eyes, sheer white bonnet with double lace ruffles framing face, tied under chin with black ribbon bow; black dress, white vest with high collar and dark fringed shawl; red-upholstered chair back to right, plain brown background.

Whether this is the portrait of the Hostetter list cannot be determined. An exhibition label attached to the back indicates that it is the portrait exhibited in Lancaster in 1912, then owned by Walter C. Hager.

Exhibitions: Lancaster Exhibition, 1912 (100), owned by Walter C. Hager.

Collections: Walter C. Hager, great-grandson of the subject; his niece, Mrs. Peter van Santen Kolff.

Mrs. Peter van Santen Kolff, New Canaan, Conn.

308 Graeff, Mrs. George

1818 · Canvas · 30 x 25 *Illus. p. 315*

Half-length figure, seated, facing left front, head almost front, hands not shown.

This portrait so closely resembles the same subject (307) that one must have been copied from the other. See George Graeff (306) for the recorded commission, dated Oct. 1, 1818.

Collections: Inherited from Graeff family descendants of the subject by Walter H. McGovern, nephew of Walter C. Hager.

Walter H. McGovern, Lancaster.

309 Grant, Rev. John L.

1831 · Canvas *Illus. p. 344*

John Loder Grant was born in Philadelphia Feb. 1, 1799, and died in Camden, N. J., July 28, 1874. He was at Princeton College, 1823-1826, served as a missionary in Philadelphia, 1825-1829, was licensed to preach in October, 1827, and ordained in the Philadelphia Presbytery Nov. 18, 1829. From 1829 to 1851 he was pastor of the Eleventh Presbyterian Church, Philadelphia, after which he was the stated supply minister at Durham and Riegelsville. He was chaplain of the St. Andrew's Society of Philadelphia, 1834-1848.

Hostetter (out of chronological order, 111, under R.L.E.): "John L. Grant, Pastor 11th Presbyterian Church, Philada." Hensel: "Grant, Rev. John L., 11th St. Presbyterian Church, Philadelphia."

Half-length figure, seated, facing left front, right hand supporting book on table at left, left hand not shown; straight hair parted on right side; high white collar, neckband and shirt front; dark waistcoat and jacket with cloth-covered buttons; right index finger between pages of book with title "Melancthon / Vol. II"; background sky at left, panel behind figure, curtain to right.

The portrait is known only from the engraving by John Sartain, though it evidently was in the Eichholtz house as late as 1925 according to the Hostetter reference to Robert Lindsay Eichholtz ownership. The engraving copies the Eichholtz signature and date on the binding of a second leather-bound book lying on the table: "Eichholtz 1831."

Unlocated.

310 Grubb, Miss Mary

1816 · Canvas

Ledger: "1816, Jan. 1—Miss Mary Grub [*sic*], Dr. pr. Mr. Kirkpatrick / To painting a portrait—30.00 To frame (rich)—18.00 / $48.00."

Unlocated.

311 Gundacker, John

1811 · Canvas · 29 x 23¾

John Gundacker, born Sept. 28, 1765, died Nov. 13, 1814, was a merchant of Lancaster. He married Catherine Glatz on Mar. 29, 1795. On June 26, 1810, he was elected a director of the Farmers Bank of Lancaster to succeed Dr. Albert DuFresne (174) who had resigned. He was the father of Mrs. Joseph Cloud (114) and Mrs. Samuel C. Offner (631).

Ledger: "1811, Mar. 9, John Gundacker To painting a portrait 7 10 0 / To frame for ditto 3 18 9 / £ 11 8 9." On Apr. 11, 1811, John Gundacker also commissioned Eichholtz to paint a pair of fire buckets.

Half-length figure, seated, facing left front, right hand held inside jacket, a thin band of white shirt cuff shown; prominent nose, thin grey hair brushed

over high forehead and worn long at back; high white collar, neckband, bow tie and jabot, high-collared black jacket; upholstered chair back to right; plain brownish background. The painting was restored in New York about 1961.

This portrait, the companion portrait (312) and that of Dr. Samuel Offner (631), recently located, were all purchased in 1961 by the listed owner, who is not a descendant of any of the subjects.

Collections: Dr. and Mrs. Joseph Cloud (Elizabeth Gundacker, daughter of the subject); their daughter, Mrs. Samuel Hopkins (Mary Amelia Cloud); her daughter, Miss Nana Hopkins; purchased 1961 by Anderson C. Bouchelle.

Anderson C. Bouchelle, New Smyrna Beach, Fla.

312 Gundacker, Mrs. John

1811 · Canvas · 29 x 24

Catherine Glatz was married on Mar. 29, 1795, to John Gundacker (311), Lancaster merchant. According to his will, drawn shortly before his death, his wife apparently predeceased him, and he was survived by two daughters. See 114, 311, 631.

Half-length figure, seated, facing right front, hands crossed on lap at lower right; straight dark hair, white cap of sheer net with lace ruffles, two bands of ribbon with bow on top; long-sleeved grey dress with white yoke, short necklace; dark red sofa arm to left, slight indication of a curtain in right background of browns and olive tones. The painting was restored about 1961 in New York.

Collections: Dr. and Mrs. Joseph Cloud (Elizabeth Gundacker, daughter of the subject); their daughter, Mrs. Samuel Hopkins (Mary Amelia Cloud); her daughter, Miss Nana Hopkins; purchased 1961 by Anderson C. Bouchelle.

Anderson C. Bouchelle, New Smyrna Beach, Fla.

313 Hager, Christopher

c. 1830 · Canvas · 29½ x 24½

Christopher Hager, 2nd, born in Lancaster Oct. 7, 1800, died at Abbeville near Lancaster, Apr. 15, 1868, was the son of Christopher Hager, born at Worms, Germany, Feb. 19, 1741, immigrated to Lancaster in 1764, died there Apr. 21, 1819, and his wife Caroline Biehl of Lancaster. On Mar. 28, 1822, he married Catherine Sener. In 1821 he founded C. Hager & Co. "at the corner of the market place," which is today, as Hager's, considered the oldest department store in the United States to have operated continuously on the same site and owned by the same family. Like his father, Christopher Hager, 2nd, dealt in real estate and promoted the cotton mill and the locomotive works in Lancaster. Retiring from the mercantile firm, he was president of the Farmers Bank from 1848 until his death, and devoted himself to civic and charitable enterprises. He bought land and built the Fulton Opera House, was a Trustee of Franklin and Marshall College, and was elected Treasurer of Lancaster Co. Three of his sons, John C., Charles F., and Henry W. Hager formed Hager and Brothers to continue operating the prospering and expanded store.

Hensel: "Hager, C.; Hager, Christopher."

Half-length figure, seated, facing left front; dark brown hair, long full sideburns, brown eyes; white collar, neckband, small bow tie and shirt front, creamy yellow waistcoat, black jacket; opened letter with red seal held in right hand, left hand under it; red-upholstered chair back with brass nails at right, plain brown background.

Hensel lists two portraits of the subject as having been exhibited in the 1912 Lancaster Exhibition. Only one is listed in the catalogue, and a second Eichholtz portrait of the subject is not known.

Exhibitions: Lancaster Exhibition, 1912 (112), owned by William H. Hager.

Collections: William Henderson Hager, grandson of the subject, son of John C. Hager; his son, William H. Hager, Jr.

Mr. and Mrs. William H. Hager, Jr., Lancaster.

*314 Hager, Mrs. Christopher

c. 1825 · Canvas · 30 x 25

Catherine Sener, born Mar. 18, 1804, died Aug. 13, 1870, was the daughter of Johannes Sener, 1765-1814, and his wife Catherine Rung, 1770-1851. She was married to Christopher Hager (313) on Mar. 28, 1822.

Half-length figure, seated, facing right front; dark brown hair, center part, curls high on head, brown eyes, pink cheeks; brownish-black dress, low neck, long sleeves, left arm and hand over vermilion-red chair back, white scarf held in left hand and over right arm; warm brownish background.

The costume and age of the subject seem of earlier date than the other portrait of Mrs. Hager (315). Undocumented, it was first photographed and recorded by the Frick Art Reference Library.

Collections: William Henderson Hager, grandson of the subject; his son, Nathaniel E. Hager.

Nathaniel E. Hager, Lancaster.

315 Hager, Mrs. Christopher

c. 1830 · Canvas · 29½ x 24½

Hensel: "Hager, Mrs. Christopher."

Half-length figure, seated, facing slightly right, head turned toward left, hands on lap, right hand shown; dark brown hair, center part, curls at sides, high at back, brown eyes; high-waisted black dress with long full sleeves, long transparent white scarf with white satin stripes around neck and over lower right arm; medium brown column at right, dull brownish-rose cloud background above, blue sky and white clouds below.

Exhibitions: Lancaster Exhibition, 1912 (113), owned by William H. Hager.

Collections: William Henderson Hager, grandson of subject, son of John C. Hager; his son, William H. Hager, Jr.

Mr. and Mrs. William H. Hager, Jr., Lancaster.

*316 Haines, Mrs. James

1811

Hostetter (out of chronological order, 111): "Mrs. James Haines, 1811; [repeated:] 1811, Mrs. James Haines."

Unlocated.

317 Halbach, Arnold

1826 · Canvas

Hostetter: "1826, April 19—Arnold Halbach, 2 portraits—self & lady—$90." Hensel: Halbach, Mrs. Arnold, 1826."

Unlocated.

318 Halbach, Mrs. Arnold

1826 · Canvas

Hostetter: "1826, April 19—Arnold Halbach, 2 portraits—self & lady—$90." Hensel: Halbach, Mrs. Arnold, 1826."

Unlocated.

*319 Haldeman, John

c. 1810 · Panel · 9¼ x 7½

John Haldeman, born in Rapho Twp., Lancaster Co., June 2, 1753, died at Columbia Sept. 5, 1832, was the son of Jacob Haldeman, 1722-1783, a native of Switzerland, and his wife Maria Miller, 1726-1800, of Earl Twp., Lancaster Co. On Feb. 24, 1778, he married Maria Breneman, 1760-1835, daughter of Melchior Breneman and his wife Ann Snavely. They settled at Locust Grove, Conoy Twp., Lancaster Co., where in 1790 he built a large stone grist mill, in 1800 a distillery, and a mansion, "Locust Grove," in 1811. The oldest of his six children was John Breneman Haldeman, 1779-1836, who succeeded to his father's enterprises at Locust Grove. Another son, Henry, 1787-1849, was the father of Samuel Steman Haldeman, 1812-1880, well-known naturalist and philologist. John Haldeman was a successful businessman and acquired extensive properties in Pennsylvania and North Carolina. He served in the legislature for two terms from 1795. After retirement from business he and his wife lived at Columbia.

Almost half-length figure, profile, facing left, hands not shown; hazel eyes, dark straight hair long over forehead, on cheek and at back, sharp features; white neckband and bow tie with long ends over brown waistcoat, brown jacket with notched collar drawn with precise lines; plain smooth background.

This panel and Samuel Jacobs (399), which have descended in the same family, are different in surface treatment due to rough and smooth panels. This panel resembles Simon Snyder (787) and Man of the Patterson Family (641).

Collections: Jacob Miller Haldeman, 1781-1856, son of the subject, and his wife Eliza Ewing Jacobs, 1789-1884; their grandson, Jacob Miller Haldeman O'Connor, 1864-1939; his son, Mortimer Haldeman O'Connor of Harrisburg, 1901-1958; his widow, Georgia Bard Shearer (now Mrs. Basil O'Connell).

Mrs. Basil O'Connell, Newtown, Pa.

320 Hall, Charles (posthumous copy)

1838 · Canvas · 29 x 23¾

Charles Hall, born Nov. 2, 1767, died Jan. 14, 1821, was the son of Elihu Hall, 1723 (or 1724) - 1790, and his wife Catherine Orrick, born 1736, married 1757, of Cecil Co., Md. He was admitted to the bar in 1792 after studying law with Gen. Thomas Hartley at York and settled in Sunbury. On June 2, 1796, he married Elizabeth Coleman, July 22, 1778 - Aug. 5, 1858, daughter of Robert Coleman (124) and his wife Ann Caroline Old (128). In 1806 Robert Coleman purchased Muncy Farm, ten

miles east of Williamsport and gave it to Mrs. Hall. Later the estate was enlarged and included the stone house of Samuel Wallis. After the sudden death of Charles Hall in Philadelphia, Mrs. Hall moved with her twelve children from Sunbury to Muncy Farm. In 1823 she moved to Lancaster, leaving the estate in charge of her son, Robert Coleman Hall. In 1840 she returned to the estate and remained there until her death.

Hostetter: "1838, April 10—Mrs. Hall, copy of portrait of late Charles Hall—$40." Hensel: "Hall, Charles, deceased, for his widow. 1836."

Half-length figure, seated, facing right front, right hand holding large leather-bound book on lap; fine blond hair, brushed down over high forehead, long at sides and back, light eyes, double chin; high white collar, neckband and pleated shirt ruffle, dark waistcoat and jacket with high collars; on tooled leather spine of book: "Laws/of/Pennsylvania"; chair back to left, background plain. The portrait was restored in Philadelphia in 1962.

It is not known if Eichholtz painted an earlier portrait of the subject or whether the entry represents a commission by his widow for a copy from a portrait by another artist. Eichholtz is known to have painted posthumous portraits from memory.

Collections: Robert Coleman Hall, died 1844, son of the subject; his son, Robert Coleman Hall, II; Robert Coleman Hall Brock; his son, Henry G. Brock; his cousin, William L. E. Sinkler; his widow Mrs. William L. E. Sinkler.

Mrs. William L. E. Sinkler, Bryn Mawr, Pa.

321 Hall, Mrs. Charles

1816 · Canvas

Marie Salome LeRoy, born in Switzerland Sept. 21, 1742, died Mar. 2, 1817, in Lancaster was the daughter of Abraham LeRoy. She married Charles Hall, 1742-1783, a native of Philadelphia who was active as a silversmith and watchmaker in Lancaster from 1760. He was a brother of David Hall, the Philadelphia silversmith. Their daughter, Mary Ann Elizabeth Hall (271), married George Ford (270). Records indicate that after Charles Hall's death his widow married a Mr. Schinkle.

Hensel: "Hall, Mrs. Chas., Salome LeRoy; Hall, Mrs. Marie Salome, LeRoy, 1816."

Small album photograph shows a half-length figure of elderly woman seated, facing right front, left arm and hand across lap; right hand on lap may hold a book; sheer white bonnet with trimming around face which continues under chin; transparent light kerchief collar, dark dress with elbow-length sleeves and possibly long fingerless gloves; chair arm to left, plain background; wide plain gilt frame.

A photograph of this portrait, made in 1912, is found in Photograph Album I. The date assigned by Hensel would seem to be correct. The two entries in all his lists may indicate that two portraits of the subject were extant, or thought by him to be extant, in 1912, or that one entry derived from a now missing ledger. This portrait compares favorably with Mrs. Daniel Buckley (80), and Mrs. Samuel Humes (383).

Collections: Mrs. George Ford (Mary Ann Elizabeth Hall), 1770-1845, daughter of the subject; Mrs. Philip K. Breneman (Marion Ford), 1808-1895; Marion Elizabeth Breneman, 1871-1946, grand-daughter of Mrs. Breneman, Dayton, Ohio; Mrs. Glenn Charles Ross (Lucy K. Breneman), neice of Miss Breneman.

Mr. and Mrs. Glenn Charles Ross, Wyomissing, Pa.

322 Hambright, Colonel George

1833 · Canvas

George Hambright was the son of John and Susanna Hambright of Lancaster. In 1814 he was commanding officer of the Lancaster Phalanx when it was mustered a second time for defense. In 1815 he was elected High Sheriff of Lancaster Co., in which office he was succeeded in 1821 by his brother Frederick, who had also succeeded him as captain of the Phalanx.

William H. Miller, Index to Letters: "Aug. 20, 1833—Accession of business, now painting the celebrated Col. Hambaugh [*sic*] and his Lady."

The name in the passage from this letter from the artist to the Robert Lindsays must have been erroneously transcribed. The only person whose name at all closely resembles "Hambaugh" in the records of this period who held the title of colonel was George Hambright. His brother Frederick was always known as Major. Frederick's son, Henry Augustus, 1819-1872, was an officer in the war with Mexico and in the Civil War.

Unlocated.

323 Hambright, Mrs. George

1833 · Canvas

Unlocated.

*324 Hamil, Mrs. Hannah

1815-1820 · Canvas · 30 x 25

Little is known about the subject. A statement from the owner in a letter to the Lancaster County Historical Society dated July 8, 1953, said that Hannah Hammill, or Hamil, "was buried from 235 South 11th St., Philadelphia. The service was in St. John's Roman Catholic Church, and the cemetery was the old Cathedral in Philadelphia. She died 1858 and was seventy-nine years old . . ."

Half-length figure of woman seated, facing left front, right hand clasping shawl below left shoulder, left hand in lap; dark hair, center part, soft curls on sides and at back, dark eyes; long-sleeved black dress with white double-pleated ruffle collar standing high around square neckline, pleated cuffs, large jeweled ring on forefinger of right hand, red shawl with paisley trim draped over left shoulder and over right arm at elbow; upholstered chair back with nails to right, plain background.

This portrait was reported by the owner to have been seen in 1953 by Henri Marceau, who suggested that it be restored and that it was characteristic of Eichholtz painting. The photograph confirms the opinion of Mr. Marceau.

Collections: E. F. Rodgers, great-great-grandnephew of the subject.

E. F. Rodgers, Toms River, N. J.

*325 Hamilton, Catharine A.

1809

The only reference to this portrait of a subject not identified but probably related to Hugh Hamilton (326) is in Dr. William Henry Egle's 1886 account of the Dauphin County Exhibition of the preceding year.

Exhibitions: "Antiquarian Display," 1885, Harrisburg, with date 1809, owned by Adam Boyd Hamilton, listed as "painted in oil by Eicholtz [*sic*]." See Egle, *Centenary Memorial.*

Collections: Adam Boyd Hamilton, 1885.

Unlocated.

*326 Hamilton, Hugh

1809

Hugh Hamilton, born at "Fermanagh," in Juniata Co., June 30, 1785, died at Harrisburg Sept. 3, 1836, was the son of John and Margaret Alexander Hamilton. A graduate of Dickinson College, he studied law under Thomas Elder (233) and was admitted to the Dauphin Co. Bar in 1805. In 1808 he published and edited *The Times* at Lancaster, and, when Harrisburg became the capital, with William Gillmor published the *Harrisburg Chronicle.* He wielded considerable political influence through his journalism, was twice chief burgess of Harrisburg, and frequently a member of council. On Jan. 6, 1807, Hamilton married Rosanna Boyd, 1789-1872, daughter of Adam and Jeannette MacFarlane Boyd.

Exhibitions: "Antiquarian Display," 1885, Harrisburg, with date 1809, owned by Adam Boyd Hamilton. See Egle, *Centenary Memorial.*

Collections: Adam Boyd Hamilton, 1885.

Unlocated.

327 Hamilton, William

1810

William Hamilton, son of James and Catherine Carigan Hamilton, a native of Philadelphia, came to Lancaster in 1794 and with a partner started the *Lancaster Journal.* He served in the legislature, and when Treasurer of Lancaster County defaulted to the amount of $20,000. In 1808 he and Joseph Ehrenfried established a German-language newspaper, the *Volksfreund,* which was sold to John Baer in 1817. His last days were spent in the Lancaster Almshouse, where he died on Apr. 10, 1820.

Ledger: "1810, Aug. 11—William Hamilton, Dr. / To painting a portrait—£ 3 15 0."

Unlocated.

*328 Hand, General Edward (copy)

Canvas · 30 x 25

Edward Hand, born Dec. 31, 1744, at Clydruff, Kings Co., Leinster, Ireland, died Sept. 3, 1802, at his farm, "Rock Ford," on the Conestoga near Lancaster, was the son of John and Dorothy Hand. He studied medicine at Trinity College, Dublin, and immigrated to Philadelphia in 1767 as surgeon's mate in the 18th Royal Irish Regiment of Foot.

In 1772 he was commissioned ensign and went to Fort Pitt with his regiment, returning to Philadelphia in 1774. Resigning from the British service, he moved to Lancaster to practice medicine and surgery. There he married Katharine Ewing, 1751-1805, daughter of John and Sarah Yeates Ewing, on Mar. 13, 1775. Eight children were born of this marriage. On July 22, 1775, he assumed duty as a lieutenant-colonel in William Thompson's Rifle Battalion, served with distinction in the battles at Trenton, Long Island, White Plains, and Princeton, the campaign against the Iroquois, and the surrender at Yorktown. In addition, he served on the tribunal which tried and convicted Major John André after the exposure of Benedict Arnold's plan to surrender West Point to the British, and attained the position of Adjutant General of the Army. George Washington, who visited him later at Lancaster, esteemed him greatly. After the Revolution Hand was a member of the Continental Congress, 1784-1785; in the Pennsylvania Assembly, 1785-1786; presidential elector, 1789, in which year he was also Chief Burgess of Lancaster, and member of the Pennsylvania Constitutional Convention, 1789-1790. He was one of the founder-members of the Society of the Cincinnati and its president in 1799. "Rock Ford," the handsome country house Hand built, and where he lived from 1794 until his death, is now a museum. He is buried in the churchyard of St. James' Church, Lancaster, where he was a warden and vestryman.

Half length, head to left in profile; head partly bald, grey hair worn in a queue; blue-black uniform jacket with gold-colored collar and brass buttons, two stars on epaulette, high white collar and neck band with shirt ruffles and yellow waistcoat; subject does not wear the badge of the Society of the Cincinnati in this portrait; jacket appears to be fastened by one button; rust-red and brown background, foliage to left. There is no record of the portrait having been cleaned or relined; no signature evident.

Although this portrait has descended to its present owner with the portrait by Eichholtz of Gen. Hand's granddaughter, Mrs. Henry Rogers (729), there is no documentary evidence of its being an original Eichholtz. At "Rock Ford," the former home of Gen. Hand at Lancaster, there are unattributed profile portraits of him which are probably copies from undetermined originals. It was a family tradition that as the result of an injury received at the Battle of Princeton, where Hand lost the sight of his right eye, he thereafter posed for portraits in profile only. This portrait was illustrated as by Eichholtz in the *Lancaster New Era,* Monday, May 18, 1959, p. 1, at the time it was located with the portrait of Gen. Hand's granddaughter.

A small portrait of Gen. Hand is owned by Capt. Edward Brien Rogers, U.S.N., Rtd., Coronado, Calif. Probably it is the one listed in the Lancaster catalogue, 1912 (116), attributed to Luigi Persico and illustrated. It is doubtful that Persico painted this panel portrait. He was primarily a sculptor, trained abroad, and his known work is technically superior. The panel resembles the early profiles attributed to Eichholtz and may be another copy by him.

Exhibitions: Lancaster Exhibition, 1912 (115), lent by Miss Anne P. Atlee, Trenton Junction, N. J.

Collections: Mrs. Edward Brien (Dorothy Hand), 1777-1862, daughter of subject; Mrs. Henry Rogers (Sarah Bethel Brien), 1810-1886, granddaughter of subject; Mrs. John L. Atlee, Jr. (Katharine Brien Rogers), 1831-1902, great-granddaughter of subject; Miss Anna Pleasant Atlee, great-great-granddaughter of subject; her sister, Mrs. James Rogers (Mary Atlee); Mrs. Eleanor Rogers Dodge. Portrait hangs at residence of Mrs. Dodge's daughter, Mrs. Frederick J. Harrison (Anne Dodge), Elkton, Md.

Mrs. Eleanor Rogers Dodge, Elkton, Md.

329 Harlan, Dr. Richard

c. 1820 · Canvas

Richard Harlan, born in Philadelphia, Sept. 19, 1796, died in New Orleans, La., Sept. 30, 1843, was the eighth child of Joshua Harlan and his wife Sarah Hinchman. He studied medicine at the University of Pennsylvania, and while still a student made a voyage to India as ship's surgeon. In 1818 he received his degree and began his practice in Philadelphia. In 1821 he was elected professor of comparative anatomy in the Philadelphia Museum and also surgeon to that institution. In 1832 he was a member of a commission appointed by the Sanitary Board of the city sent to Canada and New York to study an epidemic of Asiatic cholera. On Jan. 30, 1833, he married Margaret Hart (Simmons) Howell, a widow. From 1832 to 1836 he was corresponding secretary of the Geological

Society of Pennsylvania and one of its three curators. In 1838 Dr. Harlan visited Europe and after his return settled in New Orleans, where he died of apoplexy. His most notable publications in the field of medicine were *Anatomical Investigations* (1824) and *Medical and Physical Researches* (1835). His major interests were zoology and vertebrate paleontology. His *Fauna Americana* (1825) was the first systematic treatise on American mammals.

This portrait is known only from the engraving by Michele Pekenino, an Italian stipple engraver who was in Philadelphia in 1821-1822. He was a close friend of A. B. Durand. About thirty plates were engraved in the United States. The latest are dated 1822. The engraving of Dr. Harlan bears the following inscription: "Eicholtz [*sic*] Pinx.—Pekenino Sculp. / R. Harlan, M.D." Charles W. Peale painted a portrait of Dr. Harlan about 1823. This portrait was sold in the 1854 Peale's Museum Gallery Sale (#135). Catalogue at American Philosophical Society.

Unlocated.

330 Harrington, Dr. David

1829 · Canvas

Hostetter: "1829, June 2—David Harrington, Dentist, family picture—$150." Hensel: "Harrington, Dr. David, Dentist."

Judging from the price charged Dr. Harrington for a family picture, this must have been a painting of more than two figures. See 331.

Unlocated.

331 Harrington, Dr. David

1842 · Canvas

Hostetter: "1842, Apr. 16—Dr. Harrington, portrait of daughter & her son—$80." Hensel: "Harrington, Miss, 1842; Harrington, Master, 1842."

The artist's entry for the commission by Dr. Harrington, a dentist, does not mention the daughter's married name, nor the name of her child. Hensel's listing of the same year date probably refers to a portrait of a married daughter of Dr. Harrington, and her son. See 330. This Apr. 16, 1842, commission is the last chronological transcription by Hostetter from the Eichholtz account book, 1817-1842.

Unlocated.

332 Hauckel, Mrs.

1828 · Canvas

Hostetter: "1828, May 1—Mr. Duvall, portrait of Mrs. Hauckel—$30." Hensel: "Hauckel, Mrs., 1828."

Unlocated.

333 Haverstick, William, Jr.

1813 · Canvas · 30 x 25

William Haverstick, Jr., born Oct. 14, 1780, died Mar. 19, 1859, Philadelphia, son of William Haverstick, 1756-1823, silversmith of Lancaster, and his wife Mary Deshler 1758-1845, grandson of Michael Haverstick who immigrated to Philadelphia in 1741 and settled in Lancaster Co. in 1750, was a merchant of china and queensware in Philadelphia. He married Catherine Musser daughter of George Musser of Lancaster, Sept. 28, 1803. Ann Haverstick, his sister, married Mathias Musser (611), brother of Catherine.

Ledger: "1813, Oct. 1—William Haverstick Jun^{r}, To 1 portrait 7 10 0 / To 1 case 0 7 6 / £ 7 17 6."

Rowland Haverstick Groff, Annapolis, Md.

334 Hayes, Judge Alexander L.

c. 1835 · Canvas · 30 x 25

Alexander Laws Hayes was born in Sussex Co., Del., Mar. 7, 1793, died July 13, 1875, and was buried in St. James' Churchyard, Lancaster. He was graduated from Dickinson College, 1812, was admitted to the bar in Dover, Del., in 1815, and practiced law in Dover, Philadelphia, and Reading. In 1827 Gov. Shultz appointed him associate judge of the district court of Lancaster and York Cos. In 1833 he was named president judge of the district court of Lancaster City and County. In the same year he became a neighbor of Jacob Eichholtz when he purchased from William Coleman, Nov. 21, 1833, the house at 50 South Lime St., corner of Vine St., Lancaster. In 1854 he became the associate law judge of the courts of Lancaster Co. He was treasurer of the State Normal School at Millersville, trustee and vice-president of Franklin and Marshall College, president of the Athenaeum and of the Historical and Agricultural Society. On July 23, 1823, he married Isabella Patterson Thompson (335).

Hensel: "Hayes, Hon. Alex. L."

Half-length figure, seated, facing front, head turned right, right hand on book at left, left hand not shown; curly hair, sideburns and short chin

beard, metal-rimmed spectacles; high white collar and shirt ruffle with pin, black neckband, dark waistcoat and jacket; plain background with view of courthouse at right.

Photographs of this portrait are in Albums I and II, erroneously labeled in the former as belonging to J. B. Long, Lancaster. Dr. Claggett reported in 1962 a brass plate on the frame with both the subject's name and that of Eichholtz. The subject was distantly related to the family of Mrs. Claggett.

Exhibitions: Lancaster Exhibition, 1912 (118), owned by Mrs. John R. Nicholson, Dover, Del.

Collections: Mrs. John R. Nicholson, granddaughter of the subject; Dr. and Mrs. Laurence G. Claggett.

Dr. and Mrs. Laurence G. Claggett, Easton, Md.

335 Hayes, Mrs. Alexander L.

c. 1835 · Canvas · 30 x 25

Isabella Patterson Thompson, born May 1, 1800, died Jan. 25, 1861, buried in St. James' Churchyard, Lancaster, was the daughter of Galbraith and Catherine Thompson of Lycoming Co., and a granddaughter of Brig. Gen. William Thompson, of Revolutionary fame, and his wife Catherine Ross, sister of George Ross, 1730-1799, member of the Continental Congress and Signer of the Declaration of Independence. On July 23, 1823, she married Alexander Laws Hayes (334).

Hensel: "Hayes, Mrs. Alex. L."

Half-length figure seated, facing front, head turned left, left hand touching necklace at neckline of dress, right hand not shown; dark hair, parted in center, curled at sides, worn high at back; dark off-shoulder dress with long sleeves, light lace cuffs, double-strand chain necklace, large buckle at waist; plain or sky background, large sculptured urn on pedestal to left.

Photographs of this portrait are in Albums I and II, erroneously labeled in the former as belonging to J. B. Long, Lancaster. The listed owner of the companion portrait (334) said, 1967, that this portrait had been sold in Delaware some years ago.

Exhibitions: Lancaster Exhibition, 1912 (119), owned by Mrs. John R. Nicholson, Dover, Del.

Collections: Mrs. John R. Nicholson, granddaughter of the subject (1912).

Unlocated.

*336 Hayward, Mrs. William, Jr.

1809 · Panel · 7⅜ x 6¼

Elizabeth Haskins Bullitt, born Sept. 11, 1790, died Oct. 10, 1851, was the daughter of Judge Thomas James Bullitt, 1763-1840, of Talbot Co., Md., and his wife Mary Caile, 1756-1812, widow of John Harrison. She was married Dec. 19, 1809, to William Hayward, Jr., 1787-1836, son of William Hayward and Henrietta Maria Lloyd.

Half-length figure of young woman, seated, facing left front, head in profile to left; brown hair in unkempt curls, grey eyes, large gold hoop earring in left ear, red coral chain, gold pin; high-waisted white dress, light brownish-grey scarf; plain light brown background with heavy brush strokes showing.

This panel by an artist unknown to the owners for many years appears similar in technique and style to several panels by Eichholtz of the Leman family (451, 453) and resembles the Ross panels (735, 736) attributed to him.

Collections: Dr. Alexander Bayly Hayward, U.S.N., Easton, Md.; his widow, Elizabeth B. Hayward; his three oldest children, Alexander Bayly Hayward, Mrs. Richard Tim (Lydia Louise Hayward), and Mrs. Conwell Savage (Elizabeth Bullitt Hayward), in whose New York City home the portrait has hung.

Mrs. Conwell Savage, New York City.

*337 Hazlehurst, Julianna

c. 1825 · Canvas · 29½ x 24½

Julianna Hazlehurst, born Aug. 2, 1802, died Mar. 8, 1876, was the daughter of Samuel Hazlehurst, born 1772, and his wife Elizabeth Baynton Markoe of Lancaster, 1778-1842. She married the Rev. Caleb J. Good, Episcopal minister of Hartford, Conn., and West Chester (died 1851 or 1852). Julianna Hazlehurst was a sister of Isaac Hazlehurst, born 1808, who in 1835 married Caroline Eliza Jacobs, daughter of Richard Jacobs and his wife Belinda Bentley of Lancaster Co. The grandparents of the subject were Isaac Hazlehurst of Philadelphia, born 1742 in England, died 1834, and his wife Julianna Purviance, 1741-1804.

Half-length figure of young woman, standing, facing right front, with left arm on base of large column, hands folded together; thick brown curls, hair parted in center dressed high in back, brown

eyes, white dress with low neck and short puffed sleeve with ruffle, vermilion shawl with paisley border over both arms; background shows green hills to the left with varicolored sky and clouds.

The portrait appears (1956) to have been restored before present ownership. There is a monogram TS on the supporting base of the column which differs from the usual Sully monogram. This portrait, not in the Register of Portraits painted by Thomas Sully, does not appear to be characteristic of Sully. The coarse brushmarks of the highlights, the border of the shawl, and the drawing of the figure generally resemble the work of Eichholtz, such as Sarah Barry Dale (148) and Nancy Ann Wilmer (872).

Exhibitions (recorded as a Sully): Loan Exhibition of Early American Portraits, Century Association, New York (19), 1928, owned by Thomas B. Clarke; Inaugural Exhibition, Philadelphia Museum of Art, 1928, owned by Thomas B. Clarke.

Collections: Mary B. Hazlehurst, niece of the subject; acquired by Thomas B. Clarke, New York; Clarke Estate; The A. W. Mellon Educational and Charitable Trust, Washington, D. C.; National Gallery of Art (Andrew Mellon Collection), Washington, D. C.

National Gallery of Art (Andrew Mellon Collection), Washington, D. C.

338 Head of Infant

Before 1830 · Panel · 9 x 7⅜

Head and shoulders of very young child, profile, facing left, sketchy painting except for head, thin blond hair, pink cheeks, lips and ear tip; background shades of olive brown.

This undocumented painting on rough panel is probably a sketch by Eichholtz of one of his children. It is on the reverse side of the "Head of Christ" (904).

Collections: Henry Clay Eichholtz, son of the artist (1912); his daughter, Miss Katherine Todd Eichholtz; gift to Mrs. James H. Beal (1953); gift to Dr. John E. Eichholtz (1961).

Dr. John E. Eichholtz, Devon, Pa.

339 Heath, Charles

1829 · Canvas

Hostetter: "1829, June 2—Charles Heath, portrait—$25." Hensel: "Heath, Charles."

Charles E. Heath and Charles P. Heath are listed in the 1829 DeSilver's Philadelphia Directory, both living at 104 South 12th St., the latter as "distiller."

Unlocated.

340 Heath, Joseph

1828

Hensel: "Heath, Joseph, 1828."

This portrait, listed only by Hensel, may be an erroneous title. See Charles Heath (339).

Unlocated.

341 Heath, Miss

1829 · Canvas

Hostetter: "1829, June 2—Miss Heath, portrait—$25." Hensel: "Heath, Miss."

Unlocated.

342 Heckewelder, Rev. John Gottlieb Ernestus

1822 or 1823 · Canvas · 30 x 25 *Illus. p. 320*

Signed on book label: "J. E. 1823."

John Gottlieb Ernestus Heckewelder, Moravian missionary was born on Mar. 12, 1743, in Bedford, England, and died on Jan. 31, 1823, in Bethlehem. He was the son of the Rev. David Heckewelder, a native of Moravia who had been sent to England in the service of the Brethren's Church. John Heckewelder came to Bethlehem with his parents in 1754. He was indentured later to a cedar cooper, while acting occasionally as a messenger to the Indians on the Susquehanna. By 1771 he was an accredited missionary and assistant to David Zeisberger. He married Sarah Ohneberg in 1780. After years with the Pennsylvania Indians who had been removed to Ohio, he retired to Bethlehem in 1786, but he aided the government on several occasions with Indian treaties. In 1801 he managed the Indian lands at Gnadenhutten, and he supervised the removal of the Indians to Canada. He spent his last years writing numerous accounts of Indian life, notably his *Account of the History, Manners, and Customs of the Indian Nations, Who Once Inhabited Pennsylvania* (1819).

Hostetter (out of chronological order, 110): "Rev. John Ernestus Heckewelder, portrait painted at Bethlehem, Pa., 1823. In possession of Academy of Fine Arts, Philadelphia." Hensel: "Heckewelder, Rev. John E., Academy F. A., 1823."

Half-length figure of elderly man, seated, facing front, hands crossed over a cane; brown eyes, long white hair and white eyebrows, white stock and tie, salmon-pink vest shows at edge of grey waistcoat, grey jacket; brown chair with crimson upholstery, grey bookcase to right with red, green, and brown books on shelves, one book label lettered "IBLIA" and marked with the signature monogram "JE" and the date "1823"; dark brown background.

Two inscriptions are on the back of the canvas: (1) Painted with a brush: "This portrait of Rev. John Heckewelder was painted at Bethlehem, Pa. in August 1822 [*sic*] Presented to the Pa. Aca'my of the Fine Arts by William L. Elkins of Phila. Pa. Feb'y 1 1893"; (2) With a pen, at the bottom of the canvas: "John Heckewelder Jacob Eicholtz [*sic*] fecit Bethlehem August 1823 [*sic*]." There is a possibility that the painting is a posthumous one.

Exhibitions: 13th Annual, Pennsylvania Academy, 1824 (85, Portrait of Mr. Heckewelder); Gallery of National Portraiture, Pennsylvania Academy, 1905 (52), owned by Pennsylvania Academy; Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (12), lent by the Pennsylvania Academy of the Fine Arts.

Collections: Presented by William L. Elkins, Philadelphia, Feb. 1, 1893, to the Pennsylvania Academy of the Fine Arts.

Pennsylvania Academy of the Fine Arts, Philadelphia.

343 Heistand Family, Presumed Man of

1840 · Canvas · 30 x 25

Signed in script on back, l. r.: "Eichholtz 1840."

Half-length figure, seated, facing right, head almost front, hands not shown; long brown hair parted on right, very long sideburns, brown eyes; high white collar, black neckband, white shirt front, dark silk waistcoat, black jacket; plain background.

This portrait and its companion (344), both unidentified, descended to the Misses Estelle and Madelaine Heistand of Lancaster Co. Their mother had been a close friend and godmother of Mrs. George E. Howard, to whom they gave the portraits. The surface of the painting was in poor condition (1956). A label on back of the stretcher read: "—A. S. Robinson—Chestnut St. Phila."

Exhibitions: Eichholtz Exhibition, York, 1959 (50), lent by Mrs. Francis W. Warlow, Carlisle.

Collections: Miss Estelle and Miss Madelaine Heistand; Mrs. George E. Howard; her daughter, Mrs. Francis W. Warlow (Mary Ellen Howard).

Mrs. Francis W. Warlow, Carlisle, Pa.

344 Heistand Family, Presumed Woman of

1840 · Canvas · 30 x 25

Signed in script on back, l. r.: "Eichholtz 1840."

Half-length figure, seated, facing left front, hands not shown; brown hair parted in center, long curls at sides, hair worn higher at back, dark brown eyes; black off-shoulder dress with long large-puffed sleeves, right arm over red-upholstered chair or sofa arm at left, which also shows at right; left background hilly landscape, varicolored sky above. Background to right was torn (1956). See the companion portrait (343) for provenance.

Exhibitions: Eichholtz Exhibition, York, 1959 (51), lent by Mrs. Francis W. Warlow, Carlisle.

Collections: Miss Estelle and Miss Madelaine Heistand; Mrs. George E. Howard; her daughter, Mrs. Francis W. Warlow (Mary Ellen Howard).

Mrs. Francis W. Warlow, Carlisle, Pa.

345 Helfenstein, Mrs. Albert

1820 · Canvas

No information about the subject is known. Her husband, the Rev. Albert Helfenstein, 1788-1869, was one of nine sons of the Rev. John Conrad Albertus Helfenstein, 1748-1790, a pastor of the German Reformed Church in Lancaster (1776-1779) and Germantown. Four of his sons became clergymen, one of them, the Rev. Albert Helfenstein, in the Episcopal Church.

Hostetter: "1820, Aug. 17—Rev. Albert Helpinstine [*sic*], portrait of wife—$30." Hensel: "Helfenstein, Mrs. Albert (Rev.), 1819."

Unlocated.

346 Hemphill, Judge Joseph

Joseph Hemphill, born Jan. 7, 1770, in Thornburg Twp., Chester (later Delaware) Co., died May 29, 1842, was the son of Joseph and Ann Wells Hemphill. He was a graduate of the University of Pennsylvania, 1791, studied law, and was admitted to the

bar in 1793. On Sept. 11, 1806, he married Margaret Coleman, 1774-1853, daughter of Robert Coleman (124) and his wife Ann Caroline Old (128). From 1797 to 1800 he was a member of the legislature and in 1800 was elected to Congress as a Federalist. In 1804 he settled in Philadelphia to practice law and in 1805 was again elected to the legislature. In 1811 Hemphill was appointed the first president-judge of the district court for Philadelphia, city and county, and was recommissioned in 1817. In 1819 he resigned from the court. He served in Congress, 1819-1827 and 1829-1831, and in 1831-1832 in the legislature.

Hensel: "Hemphill, Jos., Prest. Judge Phila. Courts."

The Hensel listing is the only evidence that there was a portrait of Judge Hemphill by Eichholtz. In Sarah Dickson Lowrie's *Strawberry Mansion,* published in 1941, portraits of Joseph Hemphill (p. 126) and Mrs. Joseph Hemphill (p. 136) are reproduced which appear to be in the style of Eichholtz. They were then owned by Miss Hemphill of West Chester and have not been traced for attribution. A small photograph by C. S. Bradford, seen at Elizabeth Furnace in 1956, now missing, was labeled on the back as Margaret Coleman Hemphill, with birth and death dates. It is possible that this was made from the portrait illustrated in *Strawberry Mansion.*

Unlocated.

347, 348 Hills, Stephen

1814 · Canvas

Ledger: "1814, April 23—Stephen Hills (Harrisburg) Dr. / To 2 portraits @ $20 each £ 15 0 0 / To 3 frames @ $8 do 9 0 0 / £ 24 0 0."

The Ledger entry seems to indicate a possible third portrait, framed for Stephen Hills.

Unlocated.

*349 Hodges, Mrs. Benjamin M.

1815-1820 · Canvas · 29 x 24

Elizabeth Ariana Best Jenings, born 1780, died June 12, 1855, of Anne Arundel and Prince George's Cos., Md., was the second of eleven children of Thomas Jenings, 1736-1796, and his wife Juliana Steven, *c.* 1740-before 1797. Thomas Jenings, who came to Maryland about 1754, was attorney general of that province, 1768-1776, and an outstanding lawyer. He lived in Annapolis and on the north side of the Severn River. Elizabeth Jenings was married Oct. 8, 1808, by the Rev. Bethel Judd, rector of St. Ann's, Annapolis, to Benjamin M. Hodges, Sr., 1775-1867, of Prince George's Co. and Baltimore, as his second wife.

Three-quarter-length figure, seated facing slightly left front, looking to front, hands clasped on lap; dark hair elaborately curled and worn high at back, part of left ear shown; high-waisted Empire gown with ruffled lace collar over shoulders, very long sleeves, cuffs over hands, shawl with paisley trim behind figure and over both forearms; chair back with upholstery nails to right, soft rounded shadow to left, plain background.

According to Dr. J. Hall Pleasants, who first attributed this painting to Eichholtz, the family tradition was that the subject gave her portrait to her nephew, Dr. Macgill, "because she disliked the portrait and wanted to get rid of it." The portrait has a dignified bearing, is characteristic of the stiffness of Eichholtz work of the period.

Collections: Dr. Charles Jenings Macgill, 1806-1881, nephew of the subject; his grandson, Dr. Cooper R. Drewry; his widow, Mrs. Drewry.

Mrs. Cooper R. Drewry, Baltimore, Md.

*350 Hoff, George

1815-1820 · Canvas · 29 x 24

George Hoff (John George Hoff, Jr.), born June 19, 1788, died Jan. 24, 1822, in Lancaster, was the son of John George Hoff (356) and his wife Justina Margaretta Schnertzer, 1743-1806. He was married on Feb. 28, 1813, to Margaret Hager (351) of Lancaster. Like his father and his older brother John, George Hoff was a clockmaker at 37-39 West King St., Lancaster.

Half-length figure, seated, facing left front; dark brown hair and eyes; black coat, white waistcoat, shirt ruffle, neckband and tie; brown wooden chair studded with brown nails and upholstered in red; brownish background, darkest at top.

Collections: The Misses Hoff, granddaughters of the subject, Baltimore, Md.; their nephew, George Hoff, great-grandson of the subject. The portrait hangs at the home of his son, Robert C. Hoff, Marinette, Wis.

George Hoff, Milwaukee, Wis.

*351 Hoff, Mrs. George

1815-1820 · Canvas · 29 x 25

Margaret Hager, born in Lancaster Nov. 21, 1789, died there Nov. 5, 1847, was the daughter of Christopher Hager, 1741-1819, and his wife Caroline Biehl, 1761-1838. On Feb. 28, 1813, she was married to George Hoff (350).

Half-length figure, seated, facing right front; hazel eyes, brown hair dressed high at back, with comb; black dress, wide white ruffle of lace around neck tied in front with ribbon of dark and light green stripes lined with white and dark red, white shawl with red and green flower border off the shoulders and over arms (shawl still owned by descendants); left hand placed over right at lower right; red-upholstered chair at left; background very dark grey.

Collections: The Misses Hoff, granddaughters of the subject, Baltimore, Md.; their nephew, George Hoff, great-grandson of the subject. The portrait hangs at the home of his son, Robert C. Hoff, Marinette, Wis.

George Hoff, Milwaukee, Wis.

*352 Hoff, Admiral Henry Kuhn (as Lieutenant)

1833 · Canvas · 31¼ x 25¼

Henry Kuhn Hoff, born 1809 in Pennsylvania, died Dec. 25, 1878, in Washington, D. C., at the residence of his son, Lt. Commander William Bainbridge Hoff, buried in Philadelphia, married the youngest daughter of Commodore William Bainbridge. He was appointed a midshipman from North Carolina in October, 1823, and served on the frigate *Constitution* ("Old Ironsides") of the Mediterranean Squadron in 1827. In March, 1831, he was commissioned a lieutenant. Various tours of duty took him to the Pacific, where in 1862 he commanded the *Lancaster* as commodore of the Pacific Squadron. He became a rear admiral Apr. 13, 1867, commanded the North Atlantic Squadron in 1868 and 1869. During this assignment he rendered prompt and energetic protection to the interests of Americans during the insurrection in Cuba. He retired in 1871.

Half-length figure, standing, facing right front; dark brown hair, brushed forward and curling above ears, hazel eyes; naval uniform with gold braid trimmings and epaulettes, gilt buttons; white waistcoat with high collar inside jacket collar, pleated white shirt, black stock and bow tie, white trousers; right arm held across chest supporting sword, with hilt at elbow, thumb and forefinger extended to right; plain dark background, lighter around head and shoulders.

This portrait has descended in the family of the subject and has always been known to have been "painted by Jacob Eichholtz in 1833 when [Hoff was] a Lieutenant." The painting was restored in Boston in 1911.

Collections: Commander Alfred Bainbridge Hoff, grandson of the subject, New York City (1924).

Unlocated.

353 Hoff, John

1817 · Canvas · 28 x 23

John Hoff, born in Lancaster Sept. 2, 1776, died there Sept. 15, 1818, was the son of John George Hoff (356) and his wife Justina Margaretta Schnertzer 1743-1806. The son, like his father, was a noted clockmaker, especially of "grandfather" clocks. He was the second cashier of the Farmers Bank, Assistant Burgess of Lancaster, Justice of the Peace from 1810 to 1816, clerk of the Orphans' Court in 1817, and was treasurer of the Lutheran Church of the Holy Trinity for many years. He was married to Ann Mary Boyer of Philadelphia (354) on Aug. 15, 1799, and was survived by eight children.

Hostetter: "1817, Aug. 25—John Hoff, portrait—$30." Hensel: "Hoff, John, John Hoff Baumgardner, 1817."

Three-quarter-length figure, seated, facing left front; brown eyes, black hair turning grey; black coat, white waistcoat, stock, collar, shirt ruffle and tie; right arm on arm of sofa, right hand held in left; at left brown wooden sofa upholstered in scarlet; plain grey-green background.

Exhibitions: Lancaster Exhibition, 1912 (129), lent by John H. Baumgardner; Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (14), lent by Mrs. John P. Herr (Susan Baumgardner), Lancaster.

Collections: John Hoff Baumgardner, grandson of subject; Mrs. John P. Herr, his daughter; Mrs. Anthony J. Wierschem, her daughter.

Mrs. Anthony J. Wierschem, Shady Side, Anne Arundel Co., Md.

354 Hoff, Mrs. John

1816 · Canvas · 28 x 23

Ann Mary Boyer, a native of Philadelphia, was married Aug. 15, 1799, to John Hoff (353) of Lancaster. Eight children survived at the time of her husband's death.

Ledger: "1816, Jany 1—To portrait of Mrs. Hoff—$30, 11 5 0 / frame to do—3 7 6." Hensel: "Hoff, Mrs. John, John Hoff Baumgardner, 1817."

Three-quarter-length figure, seated, facing right front; brown eyes, black hair, white lace bonnet; light green satin dress with yellow highlights, white at neckline, white shawl with paisley trimming in color over right arm, jeweled ring on middle finger of right hand; brown wooden armchair upholstered in scarlet, dark grey column at left with crimson curtain draped above, greys and greens in plain background.

Exhibitions: Lancaster Exhibition, 1912 (130), lent by John H. Baumgardner; Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (15), lent by Mrs. John P. Herr (Susan Baumgardner), Lancaster.

Collections: John Hoff Baumgardner, grandson of subject; Mrs. John P. Herr, his daughter; Mrs. Anthony J. Wierschem, her daughter.

Mrs. Anthony J. Wierschem, Shady Side, Anne Arundel Co., Md.

355 Hoff, Rev. John Francis

1837 · Canvas · 30 x 24¾

John Francis Hoff, born Jan. 10, 1814, died Dec. 18, 1881, was the son of George Hoff (350) and his wife, Margaret Hager (351) of Lancaster. He was married Oct. 27, 1839, to Juliana Johnson Ross, 1816-1884. For many years he was rector of Trinity Episcopal Church, Towson, Baltimore Co., Md., where he was the first incumbent and served the parish until his death.

Signed and dated bill and receipt: "Lancaster August 29, 1837 / Mrs. Margaret Hoff / To J. Eichholtz Dr. / To painting a portrait / of her Son—$30. / frame to do.—10. / $40. / Recd payment in full / J. Eichholtz."

Almost half-length figure, seated facing left front, brown hair brushed forward over temples and long behind left ear, hazel eyes; black coat with wide rolled collar, white shirt, stock, high collar and tie; dark brown background with dark blue area behind head.

The receipted bill for this portrait descended in the family with the portrait. It was lost after the death of the last surviving daughter of the subject, when the contents of her home were dispersed. The Frick Art Reference Library had made a photograph of the bill when the portrait was recorded and photographed.

Exhibitions: Two Hundred and Fifty Years of Painting in Maryland, Baltimore Museum of Art, May - June, 1945 (76), lent by Miss Anita Hoff.

Collections: The Misses Hoff, daughters of the subject, Baltimore, Md., 1924; John Hoff, grandson of the subject, Raleigh, N. C., 1935; Miss Anita Hoff (1891-1964), his sister, Riderwood, Towson, Md.; bequeathed by her to Trinity Church, Towson, Md.

Trinity Episcopal Church, Towson, Md.

356 Hoff, John George

1815 · Canvas · 28 x 23 *Illus. p. 309*

Signed on back: "Eicholtz [*sic*] / 1815," possibly a replica.

John George Hoff, born in Westerburg, Hesse Cassel, Germany, in 1733, died in Lancaster Aug. 16, 1816, was the son of Johann Sebastian Hoff. John George was married in 1761 to Justina Margaretta Schnertzer, 1743-1806, daughter of George Schnertzer of Gründstadt in the Palatinate. They came to Philadelphia in August, 1765, and shortly afterward settled in Lancaster, where he prospered as a watch and clockmaker the remainder of his active life. He served as a soldier in the Revolution and was chief burgess of Lancaster County, 1778-1779, 1783-1785. John Hoff (353) worked for his father for many years and took over the business at 39 West King Street for the brief period he survived the elder Hoff. John George Hoff was survived by eight children. One of his daughters, Catharine Juliana, was married in 1783 to Frederick Heisley, who was a partner in Hoff's business from 1793 to about 1801, when he moved to Harrisburg.

Ledger: "1816, Jany 1—John Hoff—Dr / To 1 frame for his Fathers picture—£ 3 0 0."

Half-length figure, seated, facing left front; brown eyes, white hair worn long, white eyebrows, metal spectacles low on prominent nose; dark brown coat and waistcoat, edge of scarlet vest showing inside

waistcoat, black stock, white collar; right arm on brown table at left, hand over small black book with gold tooling and scarlet title label on spine, gilt-edged leaves; chair back at right in scarlet upholstery, greenish-brown background.

As the Ledger entry for the portrait of John Hoff's father's portrait includes only a charge for the frame, the traditional story may be correct that Eichholtz received a clock in payment for the Hoff portraits. The portrait was restored in Lancaster in 1943.

Exhibitions: Lancaster Exhibition, 1912 (131), lent by John H. Baumgardner; Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (13), lent by Mrs. John P. Herr (Susan Baumgardner), Lancaster.

Collections: John Hoff Baumgardner, great-grandson of the subject; Mrs. John P. Herr, his daughter, died 1962; Mrs. Anthony J. Wierschem, her daughter.

Mrs. Anthony J. Wierschem, Shady Side, Anne Arundel Co., Md.

357 Hoffman, Peter, III

1820 · Canvas · *c.* 28¾ x 24

Signed on back in large script: "Eichholtz 1820."

Peter Hoffman III of Baltimore, Md., born July 12, 1774, died May 15, 1837, was the son of Peter Hoffman, 1742-1810, and his wife Mary Dorothy (Stirlin) Lloyd. On May 16, 1799, he married Deborah Owings, 1777-1855, daughter of Samuel Owings, Jr., 1738-1803, of Owings Mills, Baltimore County, Md., and his wife Deborah Lynch.

Half-length figure, seated, facing front, head turned slightly left; brown hair brushed forward and curling around ears, dark blue eyes; black coat, white waistcoat, shirt frill and stock, right arm on chair arm at lower left, right hand gloved and holding a grey glove; chair upholstered in red, grey-green background.

Collections: Miss Gertrude Lee Hoffman; inherited in 1931 by her cousin, Mrs. Robert B. Deford, Sr., grandniece of the subject.

Mrs. Robert B. Deford, Sr., Towson, Md.

358 Hoffmeier, Rev. John Henry

Probably panel · 11½ x 9½

John Henry Hoffmeier, born in Anhalt-Goethen, Germany, Mar. 17, 1760, died at Lancaster Mar. 18, 1838, married Gertrude von Ausen (359) at Bremen, Germany, on May 8, 1793. In that year he and his wife immigrated to America. In May, 1794, he was licensed to preach by the Reformed Synod in Reading. He was pastor of the First Reformed Church in Lancaster from 1806 to 1831, also at New Providence, and was buried under the pulpit of the Lancaster church he had served.

Hensel, Supplement: "Hoffmeier, Rev. John C. [*sic*]."

"Half-length, seated, facing left" (Lancaster catalogue).

Exhibitions: Lancaster Exhibition, 1912 (131a), owned by Mrs. Lou Heitshu.

Collections: Mrs. Lou Heitshu (1912).

Unlocated.

359 Hoffmeier, Mrs. John Henry

Probably panel · 11½ x 9½

Gertrude von Ausen (Asen), born in Bremen, Germany, Feb. 6, 1766, died at Lancaster May 18, 1837, married John Henry Hoffmeier (358) at Bremen May 8, 1793, and immigrated with him to America that year. They lived in Lancaster from 1806.

Hensel, Supplement: "Hoffmeier, Mrs. John C. [*sic*]."

"Half-length, seated, facing right" (Lancaster catalogue).

Exhibitions: Lancaster Exhibition, 1912 (131b), as Mrs. Gertrude von Ausen Hoffmeier, owned by Mrs. Lou Heitshu.

Collections: Mrs. Lou Heitshu (1912).

Unlocated.

*360 Holbrook, Marcus D.

c. 1835 · Canvas · 29½ x 24½

Marcus D. Holbrook was born in Vermont Apr. 24, 1810, died in Lancaster Apr. 3, 1878. He married Sarah Rebecca Adams, 1814-1880, daughter of George Adams and his wife, nee Schoch, in Harrisburg in 1835. He was manager and owner with John W. Forney of the Lancaster *Intelligencer and Journal* in the 1840's, in 1848 he established the short-lived *The Lancasterian.*

Hensel: "Holbrook, Marcus D."

Three-quarter-length figure of young man, seated, facing left front, right hand shown; sandy straight hair and beard, blue eyes, pensive expression; white collar, dark tie, ruffled shirt front, brown jacket with

velvet collar, dark waistcoat; red chair back, plain dark background. The portrait was in frail condition, 1949.

Exhibitions: Lancaster Exhibition, 1912 (132), owned by the Misses Holbrook.

Collections: The Misses Holbrook, daughters of the subject; Mrs. Richie W. Holbrook, widow of their nephew; her son's widow, Mrs. Gilbert S. Holbrook (1952).

Unlocated.

*361 Hopkins, Catherine Withers

1809 · Panel · *c.* 9 x 7

Catherine Withers, born Mar. 6, 1788, in Strasburg Twp., Lancaster Co., was the oldest of four children of George Withers, 1747-1811, who had been a lieutenant in the rifle regiment of Gen. Edward Hand (328) during the Revolution, and his wife Anna Kindig, 1769-1861. In 1814 Catherine Withers married John Hopkins. Both are buried in the Hopkins lot of St. John's Churchyard, Pequea, Lancaster Co. They apparently died young, a son, Howard Hopkins, having been reared and educated by a brother of the subject.

Three-quarter-length figure of young woman, standing, profile, facing left; dark hair, with curl bangs, and held high at back by a comb, wide gold circle earring; high-waisted light dress with short sleeves, low neckline with ruffled lace trimming, dark necklace and brooch; background plain. The panel is framed oval, probably with the original pebbled gilt mat and beaded frame.

The portrait is thought to have been commissioned by the subject's father, Lt. George Withers, who lived at 27 South Lime Street in Lancaster and with his family occupied the pew in Holy Trinity Lutheran Church adjacent to the one occupied by the Eichholtz family. It remained in the Lime Street house until the death of Miss Elizabeth W. Sherts in 1952. An unframed crude profile head and shoulders, in the same ownership, either a copy of this panel or of another member of the family, by an unknown hand, was seen at the residence of Miss Sherts. It was not considered by the writer to be by Eichholtz.

Collections: Mr. and Mrs. George Withers, parents of the subject; John George Withers, brother of the subject, died 1876; his widow, nee Elizabeth Metzger, died 1891; Ann Elizabeth Withers, died 1922, niece of the subject; Miss Elizabeth Withers Sherts, died 1952, grandniece of the subject; her niece, Mrs. Ernest H. Wilkins (Mary Eleanor Sherts).

Mrs. Ernest H. Wilkins, Burbank, Calif.

362 Hopkins, James Clemson

1813 · Canvas · 28 x 23

James Clemson Hopkins, born at Compassville Aug. 6, 1762, died at Lancaster Sept. 14, 1834, was descended from early Scotch settlers in Salisbury Twp., Lancaster Co. A graduate of Princeton, he was admitted to the Lancaster bar in 1787, had a long and eminently successful career during which many young aspirants to the bar read law with him. Except for serving a term in the legislature in 1821, Hopkins refrained from political activity, amassing a fortune in his private practice. He was widely noted for his philanthropy and his activity in the development of his native city and county. He was a trustee of Franklin College from 1813. On June 18, 1791, he married Ann Ross (363).

Ledger: "1813, Oct. 1st—James Hopkins To 1 portrait $30 / To 1 rich frame $20 / £ 18 15 0." Hensel: "Hopkins, James, Mrs. Emma Gardiner, 1833 [*sic*]."

Half-length figure, seated, facing left front; brown hair, grey eyes; black coat and waistcoat, white collar, stock and jabot; red chair back; plain brown background.

Exhibitions: Lancaster Exhibition, 1912 (135), owned by Mrs. Emma Hopkins Gardiner.

Collections: Mrs. Harry Gardiner (Emma Hopkins), granddaughter of the subject; her daughter, Mrs. Paul B. Souder.

Mrs. Paul B. Souder, Lancaster.

363 Hopkins, Mrs. James

c. 1813 · Canvas · *c.* 28 x 23½

Ann Ross, born May, 1774, died Dec. 9, 1816, was the daughter of George Ross, Jr., 1752-1832, and his wife Mary Burd, 1754-1813, and the granddaughter of George Ross, Sr., 1730-1779, a Signer of the Declaration of Independence, and his wife Ann Lawler, died 1773. Ann Ross was married June 18, 1791, at St. James' Episcopal Church, Lancaster, to James Clemson Hopkins.

Hensel: "Hopkins, Mrs. James."

Half-length figure, seated, facing right front; grey eyes, brown hair parted in middle with care-

fully arranged curls on forehead; low-necked, high-waisted white dress with short puffed sleeves, right arm and hand shown, bright red shawl; brown wooden chair arm with brown studding and upholstery, dark red curtain and column to left, at right suggestion of sky in blue and rose.

It cannot be determined if the Ledger entry (see 362) refers to the portrait of James Hopkins or to this portrait, since both belong to the early period of Eichholtz.

Exhibitions: Lancaster Exhibition, 1912 (136), owned by Mrs. Emma Hopkins Gardiner.

Collections: Mrs. Harry Gardiner (Emma Hopkins), granddaughter of the subject; her daughter, Mrs. Paul B. Souder.

Mrs. Paul B. Souder, Lancaster.

364 Hopkins, Washington

1834 · Canvas

Washington Hopkins, born Mar. 9, 1799, and died Apr. 21, 1833, at Lancaster, was the son of James Hopkins (362) and his wife Ann Ross (363). Tutored in law by his father, Hopkins was admitted to the Lancaster bar Apr. 19, 1822, and had embarked on a brilliant career before his death at the age of thirty-four. He married Mary Franklin, 1804-1893, daughter of Judge Walter Franklin (279) and his wife Anne Emlen (282).

Hostetter: "1834, July 1—Estate of James Hopkins, painting portrait and making of Washington Hopkins—$50." Hensel: "Hopkins, Washington, Mrs. Emma Gardiner."

The wording of the Hostetter reference is enigmatic. The date of the entry precedes that of the death of James Hopkins (1835) and the meaning of the recorded commission is not clear. The date of the Hostetter transcription may have been in error.

Collections: Mrs. Harry Gardiner (Emma Hopkins), daughter of the subject (1912).

Unlocated.

365 Houston, Mr.

1813 · Canvas · *c.* 28½ x 23½

Replica signature on lining: "Eichholtz 1813."

The title of this portrait is traditional, and the subject has not been further identified by the son of the listed owner, William A. Warnock, II, a descendant of the subject.

Half-length figure, seated, facing left front, right arm across chest and resting under left elbow; brown eyes, black hair brushed forward over high forehead, ruddy complexion; black coat and waistcoat, white shirt ruffle, stock and tie; scarlet chair back at lower right, dark brown curtain behind figure; purplish brown area at lower left, pale sunset sky with touches of gold at left center, blue and rose above. The portrait and its companion (366) were restored around 1943 in Lancaster.

Exhibitions: Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (16), lent by Mrs. A. Degrauw Warnock (incorrectly dated 1831).

Collections: Mrs. A. Degrauw Warnock.

Mrs. A. Degrauw Warnock, Berwyn, Pa.

366 Houston, Mrs.

1813 · Canvas · 28½ x 23½

Replica signature on lining: "Eichholtz 1813."

Like its companion (365) this portrait bears a traditional title. The subject has not been further identified.

Three-quarter-length figure, seated, facing right front, right arm placed on lap over left arm and hand; grey-blue eyes, dark brown hair; figured white lace cap, grey satin dress with white embroidered muslin in decolletage, black lace scarf over left arm and chair back at lower left corner; chair back in scarlet upholstery, golden yellow chair arm with brass nails; plain dark greyish-brown background.

Exhibitions: Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (17), lent by Mrs. A. Degrauw Warnock (incorrectly dated 1831).

Collections: Mrs. A. Degrauw Warnock.

Mrs. A. Degrauw Warnock, Berwyn, Pa.

367 Hubley, Miss Grace

1811

Grace Parr Hubley, born Apr. 27, 1787, died in Lancaster Nov. 19, 1861, was the daughter of Col. Adam Hubley, 1752-1798, and Lydia Field, born 1766, and the granddaughter of Michael Hubley of Lancaster Co., born in Germany, 1722-1804, and Rosina Strumpf, 1719-1803. Grace Hubley did not marry.

Ledger: "1811, June 1—Miss Grace Hubley—Dr / To painting a Portrait £ 7 10 0 / To frame for do 4 17 6 / £ 12 7 6."

Unlocated.

368 Hubley, Miss Grace

1817

Hostetter: "1817, May 30—Miss Grace Hubley, portrait—$20; 1818, Oct. 1—Mrs. [*sic*] Grace Hubley, portrait, ____." Hensel: "Hubley, Miss Grace, 1817."

These two entries dated 1817 and 1818, transcribed by Hostetter, may or may not be for two portraits of Miss Hubley. The second entry without the cost may have appeared as payment date for the previous entry of 1817.

Unlocated.

*369 Hubley, James Burd

c. 1810 · Panel · 9¾ x 8½ *Illus. p. 282*

James Burd Hubley, born Feb. 7, 1788, died Aug. 30, 1825, was the oldest of five sons and four daughters of Jacob Hubley, 1757-1837, and his wife Margaret Burd, 1761-1829, and grandson of Bernard Hubley, 1719-1803, who emigrated from Maulbrun, Germany, to Lancaster. James Burd Hubley married Margaret Malcolm. He lived in Germantown the last years of his life.

Less than half-length figure of young man in profile, facing right; unkempt brown-auburn hair falling over forehead, sideburns, bushy eyebrows, blue eyes, prominent nose and chin; white collar, stock and long tie, light waistcoat, dark jacket; smoky blue-grey background. Framed oval with gilt pebbled mat.

This undocumented portrait, purchased from a Philadelphia antique dealer now deceased, was dated 1830. The panel was probably painted before 1810. It is similar in brushwork to two early panels of John Frazer (284 and 285) dated 1809.

Collections: Purchased in 1950 by E. Melvin Hubley, 1886-1968, a collateral descendant of the subject; his nephew Charles Hubley Houghton.

Charles Hubley Houghton, Pippa Passes, Ky.

370, 371 Hubley, John

1810 · Probably canvas

John (Johann) Hubley, born Dec. 25, 1747, died June 21, 1821, was the son of Michael Hubley, 1722-1804, and his wife Rosina Strumpf, 1719-1803. He married Maria Magdalena Lawman, 1752-1825, on Nov. 2, 1770. They were the parents of sixteen children. In the Hubley genealogy he is called Maj. Johann Hubley. He served in the Revolution and in the Pennsylvania Archives is listed as First Captain of the 8th Battalion, Lancaster County Militia, 1781-1782.

Ledger: "1810, July 10—John Hubley, Esq. Dr. / To painting 2 portraits £ 15 6 0 / To frames for do 7 10 0 / 22 10 0 / By cash on account recd. 3 15 0 / Ball. £ 18 15 0."

The second portrait commissioned is not identified.

Unlocated.

372 Hubley, Miss Rosina

1813 · Probably canvas

Rosina Hubley, born 1792, was the daughter of Col. Adam Hubley, 1752-1798, and Lydia Field, born 1766; granddaughter of Michael Hubley of Lancaster Co., born in Germany, 1722-1804, and Rosina Strumpf, 1719-1803. Rosina married Robert Emmet, of New York, Jan. 9, 1817, and lived in that city.

Ledger: "1813, June 16—Miss Rosina Hubley—Dr / To 1 portrait & frame / £ 12 7 6."

Unlocated.

373 Humes, James

1812 · Probably canvas

James Humes, born in 1780, died in Lancaster Nov. 28, 1844, was the son of Samuel Humes (377) and his wife Mary Hamilton (383). He married (1) Nancy Crain and (2) Agnes, 1781-1860. From 1809 to 1811 he was Sheriff of Lancaster Co. In 1812 he was Captain of the Lancaster Phalanx attached to the 121st Regiment of Pennsylvania Militia, and in the same year was owner of a fulling mill on Conestoga Creek. From 1820 he was a partner in the Conestoga Manufacturing Company, better known as the Humes Factory. In 1829 he was a manager of the Conestoga Navigation Company.

Ledger: "1812, Mar. 16—James Humes, Dr. / To 2 portraits & frames 17 5 0." Hensel: "Humes, James."

Unlocated.

374 Humes, Mrs. James

1812 · Probably canvas

Ledger: "1812, Mar. 16—James Humes Dr. / To 2 portraits & frames 17 5 0." Hostetter (out of

chronological order, 111): "1811—Mrs. James Humes."

From available records of the Humes family, it is impossible to determine which of the two wives of James Humes, 1780-1844, was the subject of this portrait. The Hostetter date is considered an error, and the ledger entry of 1812 a commission for portraits of James Humes and his wife.

Unlocated.

375 Humes, John

c. 1820 · Canvas · 29 x 24

John Humes, born in Lancaster in 1784, died in 1839, was the son of Samuel and Mary Hamilton Humes (377, 383). He settled in Philadelphia, where he married Jane McPhail (376) daughter of John McPhail, a Philadelphia merchant, and his wife Ann Mackenzie (515). Humes became a merchant and was register of wills in that city. He had a son Samuel. One of his three daughters, Jane, married Edward Smith Sayres. Their son, Edward Stocker Sayres, 1850-1923, owned this portrait and others by Eichholtz in 1913.

Hensel: *Pennsylvania Magazine,* 74; Hensel, "An Artistic Aftermath," 109. See Mrs. John McPhail (515).

There is no Ledger entry for this portrait. Hensel describes the portrait of John Humes as "sitting, facing left." A portrait entitled "John Humes," 29 x 24, resembling Eichholtz portraits and sold as one, was illustrated in a Rains Gallery, N. Y., sale catalogue, Feb. 10, 1937, p. 9, No. 19. The figure is seated, faces right front, in illustration, has long wavy hair, acquiline nose, and wears a dark jacket with metal buttons, light waistcoat, white collar and tie. Like the portrait of Mrs. John McPhail, it is presumably the one referred to by Hensel in 1913, and its present location is unknown. The Frick Library notes close resemblance of this portrait to Stuart Gaither (298) and David Frederick Schaeffer (742), both signed and dated 1817.

Collections: Edward S. Sayres, Philadelphia, grandson of the subject (1913).

Unlocated.

376 Humes, Mrs. John

c. 1820 · Canvas

Jane McPhail, daughter of John McPhail, a Philadelphia merchant, and his wife Ann Mackenzie (515), was married to John Humes (375). She died Dec. 16, 1824.

Hensel: *Pennsylvania Magazine,* 74; Hensel "An Artistic Aftermath," 109. See Mrs. John McPhail (515).

Hensel describes the above portrait as "with babe in arms and her daughter." Nothing further has been learned about the painting, which may have been done at the same time as the one of Mr. Humes.

Collections: Edward S. Sayres, Philadelphia, grandson of the subject (1913).

Unlocated.

377 Humes, Samuel

1810 · Panel · 29 x 23½ *Illus. p. 286*

Samuel Humes, born in 1754, died in Lancaster Aug. 23, 1836, is recorded as having been Treasurer of the Sun Fire Company from 1798 to 1822. He was assistant burgess of Lancaster in 1803 and 1804 and was married in 1779 to Mary Hamilton (383). They were the parents of John Humes, a Philadelphia merchant (375), Sara Humes (Mrs. George Bryan Porter, 664), Dr. Samuel Humes (381), a Lancaster physician and surgeon, William Humes (387), and James Humes (373).

Ledger: "1810, June 5—Samuel Humes Sen^{r}., Dr. / To 2 portraits £ 7 10 0 / To 2 gilt frames 4 17 6 / To painting his name 1 2 6 / £ 13 10 0."

Half-length figure, seated, facing right front; blue-grey eyes, ruddy complexion, long grey hair brushed over forehead and covering most of right ear; black jacket open, white vest with high collar and wide lapels, white stock with high collar and small bow tie, right arm on yellow wood arm of red sofa showing at right; olive-brown background. There is a vertical split in the panel running from right of center at the top through the left side of the face.

The ledger entry of 1810 would seem to refer to this early panel and the canvas companion portrait (383) of Mrs. Humes. An inscription in red crayon was seen on back of panel, not in the hand of Eichholtz, naming the subject as Samuel Humes. The likeness compares favorably with the portrait believed to be the same subject at a later date (378). Its history in the hands of dealers with the companion portrait of Mrs. Samuel Humes on canvas (383) cannot be traced. It is possible that this portrait may be documented under Sayres descendant ownership (379) in Philadelphia, or

Hamilton descendant ownership (380), St. Paul. This portrait and the companion one were cleaned in Philadelphia before being exhibited there in 1963. It is on indefinite loan to the D. A. R. Museum, Continental Hall, Washington, D. C., 1966.

Exhibitions: University Hospital Antiques Show, 103rd Engineers Armory, Philadelphia, April 23-27, 1963, exhibited by Leon F. S. Stark.

Collections: Col. Theodore Barnes.

Col. Theodore Barnes, Washington, D. C.

378 Humes, Samuel

c. 1825 · Canvas · 29 x 24 *Illus. p. 326*

Richardson, "Portraits by Jacob Eichholtz," 21-23; *American Paintings, Metropolitan Museum of Art, I* (1965), 129-130.

Half-length figure of elderly man, facing right front; thin grey hair worn long behind ears, metal-rimmed spectacles; brown coat, grey waistcoat, left arm folded with hand holding red leather case; plain background.

For a number of years while in the Phelps Collection in Detroit and later in a dealer's hands, this portrait and the portrait of an elderly woman (388) were identified as Dr. and Mrs. Samuel Humes. Genealogical records in Lancaster indicate that Dr. Humes never married. The only known portrait of Dr. Samuel Humes (382) was apparently always in Lancaster and was given about 1917 by Mrs. Henry Carpenter to the Lancaster Free Public Library. That portrait of Dr. Humes, documented from the Eichholtz Ledger by Hostetter, is dated Sept. 30, 1836. The father of that subject, Samuel Humes, Sr., died Aug. 23, 1836. Descendants in the Phelps family were confused about the two men named Samuel Humes. It is believed that this portrait represents the elder Humes. It bears a definite resemblance to the panel portrait of him (377) dated 1810. See also Samuel Humes (379, 380).

This identification of the subject had not been determined in 1965, date of publication of *American Paintings, I,* by the Metropolitan Museum of Art, where "Portrait of a Man of the Humes Family" is listed. This was not the portrait listed in the 1912 Lancaster Loan Exhibition, no. 141, as Dr. Samuel Humes, lent by Mrs. Samuel Carpenter.

Collections: Oliver Phelps; his son, Oliver Phelps; the Old Print Shop, New York; the Metropolitan Museum of Art (1959).

Metropolitan Museum of Art, New York City.

379 Humes, Samuel

Probably canvas

Hensel: "Humes, Samuel" [Edward S. Sayres, *Pennsylvania Magazine* only]; Hensel, *Pennsylvania Magazine,* 74; Hensel, "An Artistic Aftermath," 108-109.

Two entries, one for Samuel Humes (377) on panel, and one for Mrs. Samuel Humes (383) on canvas, would seem to relate to the Ledger entry of 1810. The portraits of these subjects, 379, 385, the latter dated by Hensel 1819, may not be correctly dated, but the existence of them alluded to by Hensel specifies ownership of two pairs of companion subjects by Edward S. Sayres, 1850-1923, a member of the Philadelphia bar, and others owned by Miss Hamilton of St. Paul, a kinswoman of the Humes family. The histories of the portraits mentioned as in the collection of Mr. Sayres have not been traced.

Collections: Edward S. Sayres, Philadelphia, great-grandson of the subject (1913).

Unlocated.

380 Humes, Samuel

Hensel: *Pennsylvania Magazine,* 74; Hensel, "An Artistic Aftermath," 108-109.

This entry cannot be assigned with certainty to any known portrait. This portrait and one of Mrs. Humes are known only from the two allusions to them by Hensel, in which he writes that "Miss Hamilton, of St. Paul, a kinswoman of the Humes family, has four Eichholtz portraits." No description is given of the portrait. See 386, 387, and other Humes entries.

Collections: Miss Hamilton, St. Paul (1913).

Unlocated.

381 Humes, Dr. Samuel

1810 · Probably panel

Samuel Humes, Jr., born 1789, died September, 1852, was one of six children of Samuel Humes (377) and his wife, Mary Hamilton (383) of Lancaster. According to the history of Lodge No. 43, F. & A. M., Lancaster, Dr. Humes was Treasurer

of the City of Lancaster prior to his study of medicine. In 1808 he was graduated from the University of Pennsylvania. He became a Mason in 1810, holding several posts in his lodge, becoming District D, Deputy Grand Master 1830-1832, and an honorary member on Nov. 8, 1848. A highly successful medical practitioner in his native city, Dr. Humes was one of the founders and first president of the state medical society in 1848, also a founder and first president of the Lancaster City and County Medical Society, 1844-1849. He was unmarried.

Ledger: "1810, Sept. 1—Samuel Humes Jun^{r} / To painting a Portrait 3 15 0 / To frame for do 2 8 9 / £ 6 3 9." Hensel: *Pennsylvania Magazine,* 74; Hensel, "An Artistic Aftermath," 109.

One of the four portraits reported by Hensel as belonging in 1912 to Miss Hamilton of St. Paul was "of Dr. Samuel Humes, a son" of Samuel Humes. This unlocated portrait is possibly the one of the 1810 ledger entry. No description is known. The subject would have been twenty-one years of age, and, considering the cost recorded, the portrait may have been on panel.

Collections: Miss Hamilton, St. Paul, Minn. (1912).

Unlocated.

382 Humes, Dr. Samuel

1836 · Canvas · 29½ x 24½ *Illus. p. 350*

Hostetter: "1836, Sept. 10—Dr. Samuel Humes, portrait—$20."

Head and shoulders, facing right front; grey-haired man; high white collar and shirt front, with black neckband and black jacket. Portrait, in damaged condition, was not hanging in the Lancaster Library, 1964.

Before the death of Dr. Humes, Dr. Henry Carpenter read medicine with him and later succeeded to his practice. It is assumed that the portrait came to Mrs. Carpenter by way of Dr. Humes's association with her husband. The portrait is illustrated in William Riddle's, *One Hundred Fifty Years of School History in Lancaster, Pennsylvania,* opp. p. 17.

Exhibition: Lancaster Exhibition, 1912 (141), lent by Mrs. Henry Carpenter, widow of Dr. Henry Carpenter.

Collections: Mrs. Henry Carpenter, Lancaster; gift to Lancaster Free Public Library about 1917.

Lancaster Free Public Library, Lancaster.

383 Humes, Mrs. Samuel

1810 · Canvas · 29 x 24 *Illus. p. 287*

Mary Hamilton, 1759-1822, a native of Leacock Twp., Lancaster Co., was the daughter of James Hamilton, 1724-1807, and his wife Mary Miller, 1733-1798. She was married in 1779 to Samuel Humes of Lancaster (377). The will of Samuel Humes lists six children as living in 1825.

Ledger: "1810, June 5—Samuel Humes Senr., Dr. / To 2 portraits £ 7 10 0 / To 2 gilt frames 4 17 6 / To painting his name 1 26 / £ 13 0 0."

Three-quarter-length figure of middle-aged woman, seated, facing left front; grey-blue eyes, hair not showing, bonnet of dotted net, pleated ruffle, bow tie and ribbon band around bonnet; short-sleeved black dress with plain sheer kerchief collar concealing part of necklace with dark stones, right arm placed over left, long gloves to elbow, right hand holding spectacles; curved sofa back upholstered in red with gold-colored wooden frame, plain background, greenish-grey and brown.

See comment under Samuel Humes (377) and possible documentation for this portrait under Mrs. Samuel Humes (385) Sayres ownership, and (386) Hamilton ownership. This is the same subject as 384, dated *c.* 1810. The portrait is on indefinite loan to the D. A. R. Museum, Continental Hall, Washington, D. C., 1966.

Exhibitions: University Hospital Antiques Show, 103rd Engineers Armory, Philadelphia, April 23-27, 1963, exhibited by Leon F. S. Stark.

Collections: Col. Theodore Barnes.

Col. Theodore Barnes, Washington, D. C.

384 Humes, Mrs. Samuel

c. 1810 · Canvas · 28 x 22½

Three-quarter-length figure of middle-aged woman, seated, facing left front; grey eyes, hair almost covered by white bonnet of dotted net with pleated ruffle, ribbon band and bow; short-sleeved black dress with plain sheer kerchief collar concealing part of necklace with dark stones, right arm placed over left, long gloves to elbow, right hand holding spectacles; red-upholstered sofa with brass nails, suggestion of column in left background of bluish grey and brown.

This portrait bore a label on the lower front part of its frame, "Mrs. Paul Revere / Jacob Eichholtz" and was sold at a New York auction in 1948 as a

"Portrait believed to be of Mrs. Paul Revere." Comparison with the portrait of Mrs. Samuel Humes (383) has led to the present identification of this subject. Though one is not a replica of the other, the resemblance, similarities in costume and pose are too close to be coincidences. This portrait may have been one of Mrs. Humes listed by Hensel and later sold by descendants. See notes concerning this subject (383).

Collections: Frank E. Marshall Collection, Philadelphia (1948); various antique dealers; purchased by La Salle College in 1966.

La Salle College, Philadelphia.

385 Humes, Mrs. Samuel

1819 · Canvas · 30 x 25 *Illus. p. 319*

Hensel: "Humes, Mrs. Samuel" [Edward S. Sayres, *Pennsylvania Magazine* only], 1819; Hensel, *Pennsylvania Magazine,* 74; Hensel, "An Artistic Aftermath," 108-109, dated 1819.

Half-length figure of elderly woman facing slightly left looking front, hands folded on lap, a wide wedding ring on left hand; blue eyes, light brown hair in curls showing from white ruffled dotted net cap with ribbon bow in front; white lace ruff on white blouse, long-sleeved black dress or jacket with ruffled trimming down the front and on cuffs; sheer white shawl with lace edge over left arm and under right arm; red-figured drapery in background, plain area to left, and a repeated figured material lower left.

In the Hensel references cited above for 379, Mrs. Humes is identified as Mary Hamilton Humes, 1759-1822, daughter of James Hamilton of Leacock, Lancaster Co. There is no description of the portrait. This portrait, recently purchased by the listed owner as Mrs. Samuel Humes, resembles strongly the likeness of the two earlier portraits of Mrs. Humes (383, 384), which are dated 1810. It may be the portrait mentioned by Hensel in 1913 which he dated 1819, but it is not known whether it belonged to Edward S. Sayres, 1850-1923, of Philadelphia, great-grandson of the subject, or whether it was one reported as belonging to Miss Hamilton of St. Paul (386), or another portrait of the subject. The date, 1819, seems appropriate, at age sixty. Hensel could have seen the 1819 portrait if it belonged to Mr. Sayres in 1913.

Collections: Possibly Edward S. Sayres, Philadelphia, great-grandson of the subject (1913); Robert Gordon Gardner (1967).

Robert Gordon Gardner, Washington, D. C.

386 Humes, Mrs. Samuel

Hensel: *"Pennsylvania Magazine,* 74; Hensel, "An Artistic Aftermath," 108-109.

In the Hensel references for Samuel Humes (380), this portrait is listed as one of the four Humes portraits belonging to Miss Hamilton. It may be one of these cited above.

Collections: Miss Hamilton, St. Paul, Minn. (1913).

Unlocated.

387 Humes, William

1811 · Probably canvas

William Humes, born in Lancaster, Aug. 20, 1785, died Sept. 19, 1857, was a son of Samuel Humes (377) and his wife, Mary Hamilton (383). He was married to Harriet Church of Philadelphia. He was a member of the State Fencibles in the War of 1812, a company commanded by Hartman Kuhn of Philadelphia.

Ledger: "1811, Jan. 21—William Humes Dr. / To 1 portrait & frame 8 1 3." Hensel: *Pennsylvania Magazine,* 74; Hensel, "An Artistic Aftermath," 109.

This is one of four portraits reported by Hensel in 1913 as being in the collection of Miss Hamilton, St. Paul. See 381.

Collections: Miss Hamilton, St. Paul, Minn. (1913).

Unlocated.

388 Humes Family, Portrait of a Woman

c. 1820 · Canvas · 29 x 24

Richardson, "Portraits by Jacob Eichholtz," 22, 23.

Three-quarter-length figure of elderly woman, seated, facing right, head turned to left front; white cap with pleated ruffle and a black band, reddish-brown hair protruding over forehead; black and grey dress, right hand holding spectacles and resting on a thin yellow book; plain background.

While in the Phelps collection in Detroit (1939) and later in a dealer's hands, the subject of this portrait was identified erroneously as Mrs. (Dr.)

Samuel Humes, and also as the mother of Mrs. George Bryan Porter, and dated 1836. Dr. Samuel Humes (382) was unmarried. See Samuel Humes (378). The portrait might possibly represent Mrs. Samuel Humes, Sr., 1759-1822, since there is a slight resemblance to this subject in earlier portraits (383, 384). The painting was restored in 1944 before being sold by The Old Print Shop, when it was still thought to represent the wife of Dr. Humes.

Collections: Oliver Phelps; his son, Oliver Phelps, Detroit, Mich.; the Old Print Shop, New York; Titus C. Geesey; for sale by dealer, 1966.

Unlocated.

389 Hunter, Captain

1828 · Canvas

Hostetter: "1828, May 1—Capt. Hunter, portrait—$30." Hensel: "Hunter, Captain (Jacob?), 1828."

A Capt. William M. Hunter, U. S. Navy, is listed in Philadelphia directories of the 1820's and 1830's, first at 19 Palmyra Row, later at "Mulberry n. Sch. 7th." Hensel's interpolation of the name Jacob cannot be explained. No Jacob Hunters appear in Philadelphia directories during this period when Eichholtz was living in Philadelphia.

Unlocated.

*390 Irvine, Hood Henry Hamilton

c. 1825 · Canvas · 30 x 25

Hood Henry Hamilton Irvine, of South ancestry, was born in County Tyrone, Ireland, June 10, 1779, and died in Philadelphia, Dec. 3, 1833. He was educated at the University of Dublin, where he met Anne Warwick, and married her Dec. 29, 1805. They came to America in 1806 and settled in Philadelphia, where he engaged in the wholesale grocery business.

Half-length figure, seated, facing right front; thick brown hair, grey at temples, long sideburns, grey-blue eyes; high white collar, stock, waistcoat and shirt front with stickpin set with pearls and red stones, dark blue jacket, brass buttons, right hand holding silver-rimmed spectacles and an opened letter with red seal and postal marks, inscribed "Mr. Hood Irving / Merchant / Philadelphia"; crimson-upholstered chair at left, plain brown background. The painting has been relined.

This portrait and the companion (391) were attributed to Stuart or one of his followers by The Closson Art Gallery in Cincinnati. Both are distinctly Eichholtz in style, and were probably painted when Eichholtz lived in Philadelphia.

Collections: Mrs. Irvine, widow of the subject; her son, Robert Warwick Irvine, 1823-1877; his daughter, Mrs. George Hartley Reed (Georgianna Pritchard Irvine), 1861-1936; her daughters, Miss Virginia Irvine Reed and Miss Dorothy M. Reed, Cincinnati and Glendale, Ohio; given by them to friends, the Rev. and Mrs. Edward O. Miller, in 1959.

Rev. and Mrs. Edward O. Miller, New York City.

*391 Irvine, Mrs. Hood Henry Hamilton

c. 1825 · Canvas · 30 x 25

Anne Warwick, born in England in 1782, was living in Dublin, Ireland, with her parents at the time of her marriage to Hood Henry Hamilton Irvine (390) on Dec. 29, 1805. She lived with her son at Rockbridge, Va., during her later life and died there May 9, 1862.

Half-length figure, seated, facing left front, right arm over high chair arm, fingers of hands intertwined below; brown hair parted in center with rolled curls dressed highly, grey-blue eyes; Empire style red dress with short puff sleeves, scalloped white lace kerchief over shoulders, white shawl with green, blue, and red paisley border over upper right arm and lower left arm, two jeweled rings on right hand; crimson-upholstered chair with brass nails to left, background brown, with vertical panel at left lighter brown. The painting has been relined.

Collections: Robert Warwick Irvine, 1823-1877, son of the subject; his daughter, Mrs. George Hartley Reed (Georgianna Pritchard Irvine), 1861-1936; her daughters, Miss Virginia Irvine Reed and Miss Dorothy M. Reed; given by them to the Rev. and Mrs. Edward O. Miller in 1959.

Rev. and Mrs. Edward O. Miller, New York City.

*392 Iungerich, Louis Christian

c. 1830 · Canvas · 30 x 25

Louis Christian Iungerich (or Jungerich) was born at Brilon, Prussia, Nov. 28, 1803, and died at Philadelphia, Feb. 27, 1882. He emigrated from Prussia to Lancaster as a young man and established a candy business at 127 and 129 North Queen Street. He was an active member of the Lancaster School Board

and served as its treasurer, 1843-1845. He was also a member of the Swedenborgian congregation. In 1865 he moved to Philadelphia to engage in the banking business. He married Christianna Klink, 1825-1888.

Half-length figure, seated, facing left front; dark curly reddish-brown hair and long sideburns, hazel eyes; dark brown jacket with rolled collar, black waistcoat, white shirt and high collar, black neckband, hands not shown; red chair back at right with vertical brown area above, at left varicolored sky with pink and mauve clouds, with blue sky above head, and landscape at lower left in greens, blues, and warm browns. The portrait was professionally cleaned early in 1960 and has a fresh clear quality not evident in an early photograph.

Collections: Mrs. Ezra Wallace Matthews (Mary Iungerich), daughter of the subject, died 1916; her son, Louis Iungerich Matthews, died 1951; his son, E. Wallace Matthews.

E. Wallace Matthews, Merion, Pa.

*393 Jackson, Andrew

c. 1830 · Canvas · 30 x 25

Andrew Jackson, seventh president of the United States, born Mar. 15, 1765, at the Waxhaw settlement in South Carolina, died June 8, 1845, at "The Hermitage," near Nashville, Tenn., was the son of Andrew Jackson, died 1767, and his wife Elizabeth Hutchinson, died 1781, natives of northern Ireland. He was admitted to the bar at Salisbury, N. C., in 1787, and settled in Nashville. He was a member of Congress, 1796-1797; United States Senator, 1797-1798 and 1823-1825; judge of the Supreme Court of Tennessee, 1798-1804. In 1812 he led the expedition against the Creek Indians, was a major general of the Tennessee militia, 1812-1814, in command of the Department of the South in 1814. His army defeated the British at New Orleans in January, 1815. He led the expedition against the Seminole Indians in 1818 and was appointed governor of Florida Territory, 1821. His Democratic candidacy for the presidency in 1824 was unsuccessful, but he was elected in 1828 and 1832. He married Mrs. Lewis Robards (Rachel Donelson), died 1828, in 1791. There were no children of this marriage, but an adopted son, the nephew of Mrs. Jackson, was known as Andrew Jackson, Jr.

Less than half-length figure of elderly man, facing front, head turned left, looking away with reflective expression; hands not shown, right arm slightly extended; straight bushy white hair, blue eyes, ruddy complexion; white collar and shirt frill, black neckband, light vest, black uniform jacket with gold buttons and epaulettes; background mottled mauves and blues.

An unproved history for this portrait is given in the catalogue of the Clarke Collection sale: "This portrait, which was painted from life, belonged to Henry Eichholtz, a brother of the artist, and descended to his granddaughters, never until now having been out of the family, and never before exhibited." Eichholtz may or may not have seen Jackson, or the portrait, which has characteristics of Eichholtz painting, could have been painted from memory or from another likeness. The date is conjectural.

Collections: Thomas B. Clarke; American Art Association, Clarke Collection sale, *Early American Portraits,* New York, the Plaza Hotel, 1919, No. 22; Duveen Brothers; Henry E. Huntington Library and Art Gallery.

Henry E. Huntington Library and Art Gallery, San Marino, Calif.

*394 Jacobs, Cyrus

c. 1825 · Canvas · 30¼ x 25½

Cyrus Jacobs, the son of Richard Jacobs and his wife Hannah Samils, was born in Chester Co. in 1760. Married to Margaret Old, daughter of his employer James Old, he widely expanded Old's activities as an ironmaster, prospered, and finally settled at "White Hall," the mansion he built north of Churchtown a few years before his death on May 6, 1830. He had built earlier mansions, "Spring Grove" and "Federal Hall," both near furnaces which he developed. He was buried in the Bangor Episcopal Churchyard at Churchtown. Among his numerous children were Eliza (Mrs. Molton C. Rogers, 396, 397), Ann (Mrs. Levi Bull, 87), and Richard S., father of Gen. Hanson Bentley Jacobs (398).

Half-length figure, seated, facing left front; brownish-grey hair, brown eyes, ruddy complexion; black coat with brownish cast, black waistcoat, white shirt, stock, and collar; brown background at upper left, shading to olive brown at center; red drapery at right.

Collections: Florence B. Willetts, Mt. Airy; Col. Henry Tilghman Bull, great-grandson of the subject.

Col. Henry Tilghman Bull, Santa Barbara, Calif.

*395 Jacobs, Cyrus

c. 1825 · Canvas · 30 x 25

This portrait and the one of Cyrus Jacobs described above are identical in appearance.

Collections: William Jacobs; Potter family, New York; Mrs. Edwin Tatham (Sarah Potter); her niece, Mrs. Richard A. Douglas, a great-great-granddaughter of the subject.

Mrs. Richard A. Douglas, Loudonville, N. Y.

396 Jacobs, Eliza (Mrs. Molton C. Rogers)

c. 1820 · Canvas · 29 x 24

Eliza Jacobs, born in 1803, died May 11, 1822, was the daughter of Cyrus Jacobs (394) and his wife, Margaret Old, of Churchtown. She was married in 1820 to Molton C. Rogers, a native of Delaware who was a prominent lawyer of Lancaster, Secretary of the Commonwealth of Pennsylvania under Gov. Shulze, and one of the justices of the Supreme Court of Pennsylvania from 1826-1851. She is buried in St. James' Churchyard beside her infant daughter who died Feb. 24, 1823.

Hensel: "Jacobs, Eliza (Mrs. Molton C. Rogers)," illustrated. Drepperd, *American Pioneer Arts and Artists,* 119, illustrated.

Half length, seated, facing right front; dark brown hair dressed high with curls and a comb, brown eyes; long-sleeved black dress with a triple ruffled lace collar around neck; right hand on lap; tangerine colored shawl with paisley border over both arms; red curved chair back to left; plain shaded grey background with vertical area to right similar to a column. See 397.

Exhibitions: Lancaster Exhibition, 1912 (142), lent by Miss Caroline Jacobs Bull, Elverson, Chester Co.

Collections: Miss Eliza Bull; Miss Caroline Jacobs Bull, grandniece of the subject; bequest to a cousin in the 1940's, Mrs. Dorsey Thompson (Dorothee Bull).

Mrs. Dorsey Thompson, Lakeland, Fla.

*397 Jacobs, Eliza

c. 1820 · Canvas · 30 x 25 *Illus. p. 319*

Half-length figure, seated, facing right with head almost front; light, rosy complexion, brown eyes, brown hair with comb worn high at back of head; black dress, triple-ruffled lace collar; right arm over curved sofa arm of brown wood, orange-red upholstery; orange-red shawl over right lower arm and left arm, this part with green, yellow, and red embroidery; background olive, lighter at bottom, vertical column or wall to right, red drapery at upper right. Restored in Philadelphia, 1964.

Collections: Daniel Rogers; his son, Laussat Richter Rogers, died 1962, New Castle, Del.; his daughter, Mrs. Robert D. Dripps (Diane Rogers).

Mrs. Robert D. Dripps, Haverford, Pa.

*398 Jacobs, Hanson Bentley

c. 1836 · Canvas · 30 x 25

Hanson Bentley Jacobs, born at Spring Grove Forge, Lancaster Co., June 6, 1812, died at Churchtown, June 27, 1879, was the son of Richard S. Jacobs, 1786-1818, and his wife Mary Belinda Bentley, 1789-1820, of Maryland, and the grandson of Cyrus Jacobs (394) and his wife Margaret Old, 1763-1810. He married Catharine Jenkins, born 1812, daughter of Robert Jenkins (401) of Windsor Forge and his wife Catharine M. Carmichael (402) on Sept. 29, 1836. He inherited the family forges in 1820 at the death of his grandfather but did not actively engage in the business until after his marriage, when he became an important iron manufacturer. He held a general's commission in the militia and was a justice of the peace.

Hensel: "Jacobs, General Harrison [*sic*] Bentley Jacobs, owned by John H. Jacobs."

Three-quarter-length figure, seated, facing left front, left arm and hand on brown leather book, flat on table, from which a bookmark hangs; brown wavy hair and short curly beard, high forehead, blue eyes; black coat with high rolled collar, dark waistcoat, white shirt with pleated ruffle, high black neck band and bow tie, white cuff of left shirt sleeve showing; brown column in right background, outdoor distance colorful, showing probably Welsh Mountain and Pool Forge (Churchtown). The surface of the painting was in poor condition when seen in Lancaster. The date given, about the time of marriage, seems appropriate for the age of the subject.

In the 1912 Lancaster exhibition a portrait of this subject was listed in the catalogue (143) as being by E. Gregory, owned by John H. Jacobs, a great-grandson of Cyrus Jacobs. Hensel's lists indicate that a portrait of the subject by Eichholtz was in the

exhibition. The former owner, Mrs. Hunt, did not state the name of the artist. It has been attributed to Eichholtz, whose work it strongly resembles. It is not known if Gregory copied this portrait or whether the portrait was misattributed in 1912. The location of a Gregory portrait, if one exists, is not known. According to the remembrance of Mrs. Clarkson T. Hunt, II, the Eichholtz portrait was given by the subject to his brother Richard and his family, who moved to Columbia. It was supposedly purchased in 1933 by Mrs. Hunt from Mrs. William B. Hoar.

Collections: Richard Jacobs, brother of the subject; his daughter, Mrs. Elizabeth Jacobs Williams; her daughter, Mrs. William B. Hoar; Mrs. Clarkson T. Hunt, II (Margaret Evans Lincoln), of Lancaster, died 1966; her daughter, Mrs. William B. Landis (Margaret Hunt).

Mrs. William B. Landis, Columbia, Pa.

399 Jacobs, Samuel

c. 1810 · Panel · 9 x 7

Samuel Jacobs, born June 10, 1761, died Apr. 14, 1819, was the son of Richard Jacobs, a native of Wales and one of the early iron manufacturers of Pennsylvania. Samuel and his wife, Sarah Templin, lived in Rapho Twp., Lancaster Co., in 1790, later at Mount Hope and Colebrook, at both of which places he was engaged in the iron industry. Mount Hope Furnace in Rapho Twp. was built by Peter Grubb about 1785 and Colebrook Furnace, Lebanon Co., by Robert Coleman in 1781.

Almost half-length figure, profile, facing left, hands not shown; hazel eyes, brown hair brushed forward, long in back; high white collar turned down over white neckband, white tie (paint worn), light yellow waistcoat, brownish black jacket with notched collar, brass buttons; background plain, showing roughness of panel. Inscription (unknown hand) in ink on back of panel: "Samuel Jacobs / obit April 14, 1819 / aetat 57 years 11 months / Painted by Eicholtz [*sic*]."

This panel portrait and one of John Haldeman (319) have descended together in the family of the son of Haldeman and the daughter of Samuel Jacobs, who were married in 1810. It resembles the panel of James Burd Hubley (369). The paint surface shows wear in areas, possibly due to cleaning.

Collections: Mr. and Mrs. Jacob Miller Haldeman (Eliza Ewing Jacobs, daughter of the subject, 1789-1884); their grandson, Jacob Miller Haldeman O'Connor, 1864-1939; his son, Mortimer Haldeman O'Connor of Harrisburg, 1901-1958; his widow, Georgia Bard Shearer (now Mrs. Basil O'Connell).

Mrs. Basil O'Connell, Newtown, Pa.

400 Jeffries, Miss

1834 · Canvas

Hostetter: "1834, July 1—Jacob Shearer, portrait of Miss Jeffries—$30." Hensel: Jeffries, Miss, (For Jac. Shearer)."

Unlocated.

401 Jenkins, Robert

1836 · Canvas · 29½ x 24½ *Illus. p. 352*

On back of relined canvas: "Robert Jenkins / painted by Eicholtz [*sic*]," probably a faulty transcription of original signature.

Robert Jenkins, ironmaster, was born July 10, 1769, at Windsor Place, Caernarvon Twp., Lancaster Co., died there Apr. 18, 1848, and was buried in Caernarvon Presbyterian Churchyard, Churchtown. He was the second son and heir of David Jenkins, 1731-1797, and his wife Martha Armour. He studied at the select school of Dr. Robert Smith of Pequea and was a graduate of Princeton. At the death of his father he took over the management of the extensive Jenkins property, about 3,000 acres including Windsor Forge, which had been built in 1742 by William Branson and Co. on land originally owned by the Jenkins family. The ironmaster's house, known as Windsor Mansion, was built later and the property acquired back from Branson and Co. by David Jenkins to remain in the family. Robert Jenkins was a member of the legislature in 1804 and 1805, and Representative from Lancaster Co. in Congress, 1807-1811. He was a member of a group active in suppressing the Whisky Insurrection. In September, 1799, he married Catherine Mustard Carmichael (402). They were the parents of eight children. See Mrs. Philip W. Reigart (718), Mrs. John W. Nevin (626). He was the brother of William Jenkins (404) who built Wheatland.

Almost half-length figure, facing right-front; light brown eyes, hair light brown, curly in back, gray at temples and sideburns, top of head bald; high white collar, neckband, small bow tie and pleated shirt ruffle; black jacket with wide rolled collar, notched,

light waistcoat with narrow lapel; background dark brownish-grey at left, lighter at right, curved shadow in lower half; painted oval on rectangular canvas, or framed with oval mat at one time; original wide frame replaced by narrow one, according to owner.

This portrait and its companion (402) have been known in this family as by Eichholtz and appear in every way characteristic of his work. Both portraits were relined in England and may or may not have had an inscription or label on the original back. The inscription quoted above is in script unlike the hand of Eichholtz. Both paintings were apparently lent to an unidentified exhibition in England in 1930. Small labels on the stretchers read: "Loaned by L. Maude Haldeman / June 25, 1930," the lender being the widow of the former owner, Donald C. Haldeman. Duplicate portraits of the pair of Jenkins portraits may still be in family ownership not yet located. There is a portrait of Robert Jenkins listed in the 1912 Lancaster Exhibition catalogue (148) by Eliot Gregory, obviously after this Eichholtz. The exhibited portrait of Mrs. Jenkins, in the same collection in 1912, is listed here (403).

Collections: Mrs. Philip Wager Reigart (Elizabeth Jenkins), daughter of the subject; her daughter, Mrs. Catharine Reigart Cummings; purchased by Donald Carmichael Haldeman, 1860-1934, great-grandson of the subject; his daughter, Mrs. Charlotte Riddle Haldeman Hornby; given by her to Mrs. Solon A. Dodds (Elsie Wolcott Robbins), great-great-granddaughter of the subject. The portrait hangs at the home of her daughter, Mrs. Alexander Van Keuren, Chevy Chase, Md.

Mrs. Solon A. Dodds, Baltimore, Md.

402 Jenkins, Mrs. Robert

1836 · Canvas · 29½ x 24½ *Illus. p. 353*

Inscription on back of relined canvas: "Catherine Jenkins, wife of Robert Jenkins, painted in her 62nd yr. of her age by Eicholtz [*sic*], 1836."

Catharine Mustard Carmichael, born in Chester Co., July 23, 1774, died at Windsor Forge, Churchtown, Sept. 23, 1856, was the daughter of the Rev. John Carmichael, 1728-1785, a native of Scotland who settled in Chester County, and his second wife, Catharine Mustard. After the death of her parents she lived with the family of Daniel Buckley (78). There were eight children of this marriage.

Half-length figure, seated, facing left front, hands not shown; brown eyes, straight dark hair parted in center; large grey and white bonnet with large ribbon bow on top and double pleated ruffle around face and tied under chin with wide ribbon bow; high-necked white blouse or vestee, black dress with large full sleeves; red chair back to right, large soft-edged curved shadow to left; background of brownish colors, shading from dark at right to light at left.

This is one of five portraits by Eichholtz which were taken to England by Donald C. Haldeman, Sr., about 1890.

Collections: Mrs. Philip Wager Reigart (Elizabeth Jenkins), daughter of the subject; her daughter, Mrs. Catharine Reigart Cummings; purchased by Donald Carmichael Haldeman, 1860-1930, great-grandson of the subject; his daughter, Mrs. Charlotte Riddle Haldeman Hornby; this and the companion portrait given by her to Mrs. Solon A. Dodds (Elsie Wolcott Robbins), great-great-granddaughter of the subject. The portraits hang at the home of her daughter, Mrs. Alexander Van Keuren, Chevy Chase, Md.

Mrs. Solon A. Dodds, Baltimore, Md.

*403 Jenkins, Mrs. Robert

1836 · Canvas · 29½ x 24½

Hensel: "Jenkins, Mrs. Robert, Catharine Carmichael [illustrated], 1912."

Half-length figure, seated, facing left front, hands not shown; straight dark hair, parted in center, showing under hatlike bonnet with large ribbon bow on top and double pleated ruffle around face, tied under chin with wide ribbon; high-necked white blouse showing above dark dress with large, full sleeves; background plain, shaded lighter and with soft-edged shadow at left.

It has been suggested by the Frick Library that this portrait, attributed to Eichholtz in both the catalogue list and with the reproduction at the beginning of the Lancaster Exhibition catalogue, 1912, may be an error, and that the portrait may have been a copy by E. Gregory. A portrait of Robert Jenkins, believed to be a copy by Gregory after Eichholtz, was also exhibited in 1912. Both were from the collection of Miss Alice Nevin. They are now unlocated. In spite of the condition of the portrait shown in the photograph, it appears strongly like the work of Eichholtz and does not seem to resemble the smaller-in-scale portrait by Gregory

of Mr. Jenkins. A copy of this portrait, present location unknown, described as a bust, 18½ x 23½, painted by Miss Blanche Nevin, was also exhibited in the 1912 Lancaster Exhibition, Addenda (262), lent by her sister, Miss Alice Nevin.

Exhibitions: Lancaster Exhibition, 1912 (149), lent by Miss Alice Nevin.

Collections: Miss Alice Nevin (1912), granddaughter of the subject.

Unlocated.

404 Jenkins, William

c. 1817 · Probably canvas

William Jenkins, born July 7, 1779, at Windsor Place, Lancaster Co., died May 24, 1853, at Lancaster, was the son of David Jenkins, noted ironmaster, and his wife Martha Armour, and was a younger brother of Robert Jenkins. He was a graduate of Princeton in 1797, read law in the Lancaster office of James Hopkins, and was admitted to the bar in 1801. From 1818, when he was appointed by Gov. Findlay, he was for twenty-three years District Attorney for Lancaster Co. From 1815 to 1829 he was solicitor and president of the Farmers Bank. In 1845 he was appointed Recorder of the Mayor's Court and held the post until the court was abolished in 1849. Wheatland, later the home of his friend, President James Buchanan, was built and named by William Jenkins in 1823. He married Mary F. Hubley, born 1789, daughter of Col. Adam Hubley, 1759-1798, and his wife Lydia Field, born 1766. There were ten children of this marriage.

Hensel: "Jenkins, William, Owned by Miss Nevin, 1819."

In the Eichholtz Ledger, under the date Jan. 1, 1817, and the name William Jenkins, Esq., there are entries "to varnishing a painting" and "to 1 gilt frame," with the total price £ 3 3 *s* 9 *d*. This may refer to the portrait dated 1819 by Hensel and listed as owned by Miss Nevin. A portrait illustrated in Frank Ried Diffenderffer's *The Farmers Trust Company* (1910), opposite page 66, with a caption "William Jenkins," appears characteristic of Eichholtz portraits and may represent this unlocated portrait.

Collections: Miss Alice Nevin (1912), grandniece of the subject.

Unlocated.

*405 Jessop, Mrs. William

c. 1820 · Canvas · 28½ x 23½

Cecilia Barry, born 1800, died 1840, was the daughter of Lavallan Barry, Jr., of Baltimore, Md., and his wife Jemima Gorsuch (30). She married William Jessop, 1800-1866, of "Vauxhall," a prosperous Baltimore Co., Md., farmer, on Nov. 6, 1828.

Three-quarter-length figure, seated, facing right front, hands not shown; medium brown hair, center part, elaborately curled and worn high at back, grey eyes, fair complexion, ruby and pearl earring; light blue Empire style dress with long sleeves, double ruffled white collar, not close to neck, small breast pin, shawl with wide paisley border behind figure and over lower arms; red-upholstered chair back to left, plain brown background.

This portrait, first attributed to Eichholtz by Dr. J. Hall Pleasants, was formerly listed as a very early work by Sarah M. Peale. It is characteristic of early canvases by Eichholtz. Because of the fact that Eichholtz named one of his sons Lavallyn [*sic*] Barry (214) it can be assumed there was a friendship with the subject's family.

Collections: Descended in the family to Frank N. Sands of Baltimore, Md., grandson of the subject; his daughter, Mrs. Frederick Crebbin, III.

Mrs. Frederick Crebbin, III, Kingsville, Md.

*406 Johns, Judge Kensey, III

c. 1830 · Canvas · 31 x 26

Kensey Johns, III, born June 14, 1759, at West River, Anne Arundel Co., Md., died Dec. 20, 1848, at New Castle, Del., was the son of Kensey Johns, Jr., 1721-1763, and his wife Susannah Galloway. He studied law first under Judge Samuel Chase of Annapolis, Md., and, after moving to Delaware, under George Read of New Castle. Both mentors were distinguished Revolutionary leaders. Johns attained immediate and outstanding success in his law practice. On Apr. 30, 1784, with George Washington as one of the invited guests, he married Ann Van Dyke (407), daughter of Nicholas Van Dyke, 1738-1789, president of Delaware, 1783-1786. Their son Kensey Johns, IV, 1791-1857, was also a distinguished Delaware jurist and congressman. Another son, John Johns, 1796-1876, was the fourth bishop of the Protestant Episcopal Church in Virginia and president of the College of William and Mary, 1849-1854. Kensey Johns, III, was a member

of the state house of representatives in 1790 and the New Castle Co. delegate to the Delaware Constitutional Convention of 1792. In 1794 he was appointed associate justice of the Supreme Court of Delaware, and upon the death of Chief Justice George Read in 1799 succeeded to that post, which he held until 1830. From 1830 to 1832 he was chancellor of Delaware. At his retirement in 1832, he was succeeded as chancellor by his son Kensey Johns, who served in this office until his death in 1857.

Three-quarter-length figure of elderly man, seated, facing right front; straight grey hair, worn long; white neckband, dark coat, left hand on book, with index finger between pages; plain background.

This portrait is listed in the catalogue *Delaware Portraits* (1941) as by an unknown artist. Together with one of Mrs. Johns (407), it was first attributed to Eichholtz by the Frick Art Reference Library; they were possibly originally companion portraits.

Collections: Provenance unknown; State of Delaware. Portrait hangs in office of Secretary of State.

State of Delaware.

*407 Johns, Mrs. Kensey, III

c. 1825 · Canvas · 30 x 25

Ann Van Dyke, born in 1768 at New Castle, Del., died in 1839, was the daughter of Nicholas Van Dyke, 1738-1789, who was president of Delaware, 1783-1786, and a sister of Nicholas Van Dyke, Jr., 1769-1826, a prominent political figure in Delaware and United States Senator, 1817-1826. She married Kensey Johns, III (406), Apr. 30, 1784.

Three-quarter-length figure of large, middle-aged woman, seated, facing slightly left, head front; brown hair, grey eyes, pale bluish-white ruffled cap trimmed with ribbons; rich brown dress, white kerchief fastened with silver and pearl brooch, pale bluish-white shawl with floral design over right shoulder, silver-rimmed spectacles and red-leather book with gold tooling held in right hand; crimson-upholstered chair back at right, background in browns.

This portrait is reproduced in *Portraits in Delaware, 1700-1850,* 129, compiled and published in 1951 by the National Society of the Colonial Dames of America. Some years ago the writer saw a loose scrap of paper in the old library of the Lancaster County Historical Society on which was, in ink, only the name and location of this portrait "Anna Van Dyke Johns by Eichholtz / in the home of Mrs. (Gov.) C. Douglass Buck, 'Buena Vista,' Wilmington, Del." There is no explanation why the paper was there. In Frick Library notes, it is suggested that a similar portrait of this subject in the capitol buildings, Dover, Del., is a copy after the Eichholtz, if it was painted by Sarah M. Peale, as attributed.

Collections: Mrs. C. Douglass Buck (Alice du Pont), great-grandniece of the subject (1956).

Mrs. C. Douglass Buck, Buena Vista, Wilmington, Del.

408 Jordan, Ross

1815 · Canvas

Ledger: "1815, Jan. 17—Ross Jordan Dr. / To a portrait £ 11 5 0 / frame to do. 3 0 0 / 14 5 0 / To profile & frame of Doctor 3 0 0 / £ 17 5 0."

The subject or subjects of this Ledger entry have not been identified. The first part presumably refers to a portrait of Ross Jordan, the second to the portrait of a doctor. Whether Ross Jordan was himself a doctor has not been determined. Neither his name nor that of a Dr. Jordan has been found in Lancaster Co. records. Under date of Mar. 19, 1815, Eichholtz recorded: "Ross Jordan Cr. / By cash received £ 10 0 0." Both this entry and the January 17 one are marked "settled."

Unlocated.

409 Jordan, Ross

1815

For Ledger record, see preceding entry. Judging from the low price charged, the "profile" was probably a panel.

Unlocated.

410, 411, 412, 413 Jordan, Widow

1817 · Canvas

Ledger: "1817, May 7—Widow Jordan, Dr. / To painting 4 Portraits @ $20. each £ 30 0 0 / frames to ditto—6.50 9 15 0 / £ 39 15 0."

Unlocated.

414 Kane, Mrs. Elisha

1810 · Canvas · 29 x 24

Inscription on lining: "J. Eicholtz [*sic*] 1810."

Elizabeth Kintzing, daughter of a prominent Philadelphia merchant, was married in February, 1807, to Elisha Kane as his second wife. There were no children of this marriage. Her eldest stepson,

John Kane, 1795-1858, whose mother was Alida van Rensselaer, later in life assumed the middle name of Kintzing in honor of his stepmother. He was commissioned Judge of the U. S. Court for the District of Pennsylvania and held this distinguished post until his death.

Three-quarter-length figure of stout middle-aged woman, seated, facing left front; strong features, double chin, dark eyes and hair, lace cap with white ribbon tied in bow on top; jeweled necklace, white fichu collar, black lace stole worn over tomato-colored dress with short lace-edged sleeves, arms crossed over waist; red chair at left with brass upholstery nails; background dark brown, lighter yellowish-brown around face.

The portrait was cleaned and relined in 1934. It strongly resembles the early style of Eichholtz as seen in the portraits of Mrs. Adam Reigart, Jr. (706), and Mrs. Christian Myers (614), both on large panels.

Collections: Robert Gray Taylor, grandnephew of Judge John Kintzing Kane, stepson of the subject.

Mr. Robert Gray Taylor, Washington, D. C.

415 Kaufman, Andrew Bachman

1823 · Canvas · 29¼ x 24¼

Signed on glove held by the subject: "J. E. 1823."

Andrew Bachman Kaufman, born Apr. 29, 1795, in Frederick, Md., died Jan. 10, 1847, in Lancaster, was the son of Andrew Kaufman, died 1813, and Eva Bachman, daughter of Peter Bachman and his wife Maria Kaufman of Manheim Twp., Lancaster Co. After his father's death, Andrew lived with an aunt in Lancaster. He married Maria Stoner (416) on Sept. 9, 1817. His home was on Prime Street, near Chestnut Street.

Hostetter (out of chronological order, 111): "1820 — Col. Andrew B. Kaufman." Hensel: "Kauffman [*sic*], Col. Andrew B."

Half-length figure, seated, facing left, head front; reddish-brown eyes, dark brown hair and sideburns; dark blue coat with brass buttons, white waistcoat, stock, shirt frill, collar and tie; right hand on gilt end of sofa upholstered in rose pink, hand holding light brown glove; plain background in brown tones.

Collections: Lucius Junius Brutus Kaufman, born 1822, the subject's son; to his daughter, Lavinia Lloyd Dock Kaufman (Mrs. James Sullivan), on her wedding day, Dec. 19, 1900; her daughters, Mrs. Austin Lamont (Nancy L. Sullivan) and Mrs. Norman S. Walker (Helene Sullivan). This portrait and its companion hang in the latter's home.

Mrs. Norman S. Walker, New York City.

416 Kaufman, Mrs. Andrew Bachman

1823 · Canvas · 29¼ x 24¼

Signed on back: "Eichholtz / 1823."

Maria Stoner, born Feb. 25, 1797, in Manor Twp., Lancaster Co., died in Lancaster June 17, 1857, was the daughter of Christian Stoner, III, a miller of Manor Twp., and his wife Maria Kaufman. She was married Sept. 9, 1817, to Andrew Bachman Kaufman (415).

Hensel: "Kauffman [*sic*], Mrs. Ann."

Three-quarter-length figure, seated, facing right front; grey eyes, black hair dressed with large tortoise-shell comb; black-figured dress with white yoke and collar, white shawl with scarlet and green border, left arm on the end of a light brown wooden sofa decorated with gilt and dark brown paint and upholstered in rose pink; plain background dark brown at left and dark grey at right.

Collections: Lucius Junius Brutus Kaufman, born 1822, the subject's son; to his daughter, Lavinia Lloyd Dock Kaufman (Mrs. James Sullivan), on her wedding day, Dec. 19, 1900; her daughters, Mrs. Austin Lamont (Nancy L. Sullivan) and Mrs. Norman S. Walker (Helene Sullivan). This portrait and its companion, hang in the latter's home.

Mrs. Norman S. Walker, New York City.

417 Kaufman, Mrs. Ann

1820

Hostetter (out of chronological order, 111): "1820 —Mrs. Ann Kaufman." Hensel: "Kauffman [*sic*], Mrs. Ann."

The subject was possibly Ann Erb, daughter of Jacob, born Mar. 7, 1781, and Elizabeth Becker Erb, who married Christian Kaufman and lived in Ohio.

Unlocated.

418 Kaufman, Jacob

1820

Hostetter (out of chronological order, 111): "1820 —Mr. Jacob Kaufman." Hensel: "Kauffman [*sic*], Jacob."

Unlocated.

419 Keath, Mr.

1809 · Panel

Ledger: "1809, Aug. 17—Miss Jordan Daughter of John Jordan Dr / To 1 profile & frame for Mr. Keath's likeness 1 17 6."

No identification of John Jordan, his daughter, or Mr. Keath has been determined. According to the Ellis and Evans *History of Lancaster County,* 1005, there were early families by the name of Keath, among others, buried in the old cemetery of the Reformed-Union Church in Penn Twp., the church dating back to 1735. The profile was no doubt on panel.

Unlocated.

420 Keffer, Henry

1822 · Canvas · *c.* 29 x 24

Henry Keffer was born Apr. 11, 1774, at Lancaster, died there Oct. 15, 1841. He married Anna Maria Brogh (422) in 1807. Keffer was a tavern keeper in Lancaster and from 1828 or earlier owned the Union Hotel. He was an early patron and friend of Eichholtz. As an important citizen in Lancaster he was a member of the committee to receive President John Adams in 1800 and to entertain Lafayette in 1825. He was Treasurer of Lancaster Borough, 1817-1818, helped to establish the Y.M.C.A. in 1835, was Master of Lodge 43, F. and A. M., and was an active member of the Church of the New Jerusalem. See Swedenborg (822). It was "Alderman Keffer" who in August, 1834, undertook to exhibit some paintings by Eichholtz in Pittsburgh, at the time Eichholtz was commissioned to paint there.

Hostetter: "1822, Feb. 8—Henry Keffer, portrait —$20." Hensel: "Keffer, Mr. Henry, 1838."

Half-length figure, seated, facing left front; brown hair worn long in back, sideburns, grey-blue eyes; black jacket and waistcoat, white shirt frill, high collar and stock, book in tan leather binding held in left hand with index finger inserted in pages; red-upholstered chair back at lower right, plain dark green background with spot of bright red at lower right.

No other portrait of this subject by Eichholtz is known to exist. The date given by Hensel, no owner indicated, is possibly an error, judging from the age of the subject. According to family tradition, Eichholtz painted many of his portraits in Henry Keffer's home in Lancaster.

Collections: Dr. Edward Iungerich Keffer, grandson of the subject; Dr. E. Brooks Keffer, his son; Mrs. E. Brooks Keffer.

Mrs. E. Brooks Keffer, Philadelphia.

421 Keffer, Henry

1841 · Canvas

E. Grant Eichholtz Papers: "At the annual meeting of the New Jerusalem Society, held on the 8th of January, 1842, the following Resolution was unanimously passed.

" 'Resolved, that the gratuitous labors of Mr. Jacob Eichholtz, which he bestowed in honor of the memory of his deceased friend and now our departed brother Henry Keffer, by presenting the society with an elegant painting to be put up in the New Jerusalem Temple, will always be kept in the grateful remembrance of our society, and that Mr. Eichholtz be respectfully requested to accept our warmest thanks for his valuable present.' / Testified by / Jos. Ehrenfried, / secretary / Lancaster, January 25, 1842 / Jacob Eichholtz, Esq. / Lancaster."

Hensel, in his "Revised Catalogue of Eichholtz's Works," writes in Note VII, 29, after summarizing the Swedenborgian congregation's resolution: "This was probably a replica of one painted for and now in the Keffer family." See 420.

Unlocated.

422 Keffer, Mrs. Henry

1812 · Canvas · 27 x 22 *Illus. p. 293*

Anna Maria Brogh, born in Germany Feb. 18, 1785, died in Lancaster Feb. 16, 1872, was the daughter of Johan Peter Brogh and his wife Anna Christina Dinger (75). She was married Oct. 6, 1807, to Henry Keffer (420). One of their children was Professor Washington H. Keffer, a musician well known in Lancaster.

Ledger: "1812—June 29, Henry Keffer To 1 Portrait of Mrs. K. £ 3 15 0 / frame for do £ 4 17 6 / 8 12 6." Hensel: "Keffer, Mrs. Anna Brock [*sic*], 1821"; Hensel, Revised, Supplement, and *Pennsylvania Magazine,* 1913: "Keffer, Mrs. Henry, 1821."

Three-quarter-length figure, seated, facing right front, hands folded in front; grey-blue eyes, light brown hair, sheer white cap with embroidery, elaborate bow on top; high-waisted Empire style dress with short puff sleeves and trimmed with pleated

lace frill, turned up in back of neck, greyish-white scarf behind figure and over left arm; at left golden-brown wooden armchair upholstered in red and studded with brown nails, plain background with patch of dark blue green in lower right corner.

This portrait, at one time thought by descendants to be by Gilbert Stuart, does not resemble Stuart's work, but is typical of the portraits by Eichholtz of this period, an attribution to which the owner agreed.

Exhibitions: Lancaster Exhibition, 1912 (150), owned by Dr. Edward I. Keffer, Philadelphia.

Collections: Dr. Edward Iungerich Keffer, grandson of the subject; his son, Dr. E. Brooks Keffer; Mrs. E. Brooks Keffer.

Mrs. E. Brooks Keffer, Philadelphia.

423 Keffer, Mrs. Henry

c. 1830 · Canvas · 29 x 24

Hensel: "Keffer, Mrs. Henry (at 35), Dr. Keffer 1838"; Hensel, Supplement, Revised, and *Pennsylvania Magazine,* 1913: "Keffer, Mrs. Henry, 1838."

Half-length figure, seated, facing right front; dark grey eyes, dark brown hair parted in center with curls at each side, white bonnet with wide lace-trimmed ruffle and ribbon streamers over shoulders; black dress with long sleeves and large full puffs, double scalloped sheer lace collar over shoulders fastened center front, left hand showing held to collar opening; red chair back behind subject to right and lower left, dark greenish background.

The costume and the age of the subject would indicate a date of about 1830 for this portrait of the subject at age 45. Hensel's dates seem too late for this portrait.

Collections: Dr. Edward Iungerich Keffer, grandson of the subject; his son, Dr. E. Brooks Keffer; Mrs. E. Brooks Keffer.

Mrs. E. Brooks Keffer, Philadelphia.

424 Keim, Mrs. George May

1827 · Canvas · 30 x 25 *Illus. p. 334*

Juliana Catherine (or Katherine) Mayer, born in Lancaster 1806, died 1857, was the youngest child of Christopher Bartholomew Mayer (533) and his wife Susannah Burkhart (541). She was married in 1827 to George May Keim, 1805-1861, of Reading (incorrect date of 1829 given in the Mayer genealogy), who was survived by six children.

Hostetter: "1827, Jan. 20—Mrs. Julianna [*sic*] Keim, 1 portrait—self, 2 small portraits—self and Jacob—$40." Hensel: "Keim, Mrs. Juliana, Large and small, and small portrait of son Jacob."

Three-quarter-length figure of young woman, seated, facing right front, left hand over red-upholstered chair back, right hand not shown; dark brown hair, parted in center, curled at sides, dressed high at back, pink cheeks, blue eyes; low-necked white dress, short puffed sleeves, deep blue shawl over right shoulder also covering right arm and hand, gold wedding band on finger of left hand; plain background in various brown tones.

Which of the two surviving large portraits of this subject, both dated 1827, is the earlier and which is the replica, cannot be determined. Both are mentioned in Impink, "Jacob Eichholtz," 68-69. An inscription on the back of this canvas reads: "Portrait of Mrs. George May Keim by Eichholtz." The identity of "Jacob" in the Hostetter entry is uncertain, but could not be the son of the subject as listed by Hensel. There was no son by this name. Possibly it was Jacob Mayer (561), older brother of the subject. See Mrs. Keim (425, 426).

Collections: George de Benneville Keim, son of the subject; his daughter, Susan Keim Montgomery (Mrs. Thomas Lynch Montgomery); bequeathed by her to the Reading Public Museum and Art Gallery, 1934.

Reading Public Museum and Art Gallery, Reading, Pa.

425, 426 Keim, Mrs. George May

1827

Hostetter: "1827, Jan. 20—Mrs. Julianna [*sic*] Keim, 1 portrait—self, 2 small portraits—self and Jacob—$40." Hensel: "Keim, Mrs. Juliana, Large and small, and small portrait of son Jacob."

The "small" portraits of the commission for 1827 have not been identified. The Hensel reference of "son Jacob" is considered an error. See notes above, 424.

Unlocated.

427 Keim, Mrs. George May

1827 · Canvas · 30 x 25

Hostetter: "1827, July 7—George May Keim, Reading, portrait of Mrs. Keim—$30." Hensel: "Keim, George M., 1827."

This portrait is either a close duplicate of 424, or the original.

It is thought that the Hensel entry for a portrait of George M. Keim is an error and refers to the commission for the portrait of his wife. No portrait of the husband is known or otherwise documented.

Collections: Miss Marion D. Weidman, Reading, granddaughter of the subject; her niece, Mrs. Mary Johnson McIlvain.

Mrs. Mary Johnson McIlvain, Wyomissing, Pa.

428 Keith, Washington

c. 1827 · Canvas · 19 x 15

Washington Keith was born Feb. 22, 1811, died in 1866.

Hensel: "Keith, Washington, at 16, with gun [*sic*] and dog. Owned by his grandson, Sydney Keith, Philadelphia, 1827."

Three-quarter-length figure of boy, standing, facing front, blue eyes, dark brown hair, gold bowed spectacles; grey overcoat, dark blue coat with brass buttons, blue trousers, black stock, white collar; fishing rod held in right hand supported by left arm; black and white dog with head and front paws against left side of subject; landscape background with brownish trees, light blue lake, darker blue mountains, dark blue sky with sunset glow over the mountains and a dark grey cloud above. The canvas is oval and mounted on academy board.

Exhibitions: Lancaster Exhibition, 1912, Addenda (289), owned by Sidney W. Keith; Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (20), lent by Mrs. Sidney W. Keith.

Collections: Sidney W. Keith, grandson of the subject, and Mrs. Keith; their son Sidney Keith, and his wife.

Mr. and Mrs. Sidney Keith, North Hills, Pa.

429 Kelker, Frederick

1814 · Canvas · 30 x 25

Frederick Kelker was born Oct. 29, 1780, and died July 12, 1857, in Harrisburg. He was the son of Anthony Kelker, born Dec. 30, 1733, who came to America when he was 10 years old, and his wife Mary Magdalena Meister, died Dec. 30, 1818, daughter of George Meister, a Moravian. Frederick Kelker married, first, Lydia, daughter of Charles Chamberlain of Philadelphia; second, Catherine, daughter of John and Sarah Fager of Harrisburg. He attended the school in the churchyard of the Reformed Church at Lebanon. In 1805 he moved to Harrisburg where he established a hardware store. He was a director of the first bank of Harrisburg, a director of the first established common school in Pennsylvania and a member of the Reformed Church.

Half figure, facing left front, seated on painted wood chair, left arm and hand over chair back; blue eyes, light brown hair brushed forward with long sideburns; white collar, stock and shirt front, black jacket and black vest; background in shades of brown. Inscription on back, not in the hand of the artist: "Jacob Eichholtz Painter 1814."

Exhibitions: "Antiquarian Display," 1885, Harrisburg, lent by Rudolph F. Kelker. See Egle, *Centenary Memorial.*

Collections: From the subject to Rudolph Frederick Kelker, his son; William Anthony Kelker, 1853-1908, grandson of the subject; bequest of William Anthony Kelker to Historical Society of Dauphin County. (The frame building at one time occupied by the Historical Society of Dauphin County had been the home of the Kelker family for more than 100 years.)

Historical Society of Dauphin County, Harrisburg.

430 Kelso, Dr. Joseph

1814 · Canvas · 29 x 24

Inscription on back of relined canvas, in small script: "Joseph Kelso, Physician & Surgeon / Harrisburg, Pa. / Jacob Eichholtz / Painted 1814."

Joseph Kelso, born at Paxtang in 1773, died at Harrisburg, Aug. 10, 1817, buried in Paxtang Churchyard, was the son of William Kelso. He read medicine with the elder Dr. Simonton and was graduated from the medical department of the University of Pennsylvania. He established his medical practice in Harrisburg, where he was esteemed and successful. His wife, Elizabeth, died Apr. 8, 1818.

Almost three-quarter-length figure, seated, facing right front, right hand holding brown leather-bound book with red title label on spine, "Rush" in capitals, remaining title illegible; greying fine hair, long sideburns, highly colored complexion, blue eyes; high white collar and shirt ruffle, black waistcoat and jacket; red-upholstered chair back and arm to left, plain background, darker brown at top.

Exhibitions: Eichholtz Exhibition, York, 1959 (17), lent by Mr. and Mrs. Horace Keesey, York.

Collections: Purchased from Joseph K. Kindig, Jr., York, by Mrs. Horace Keesey.

Mrs. Horace Keesey, York, Pa.

*431 Kirkpatrick, William

Probably canvas

William Kirkpatrick, died at Lancaster Aug. 8, 1838, married Elizabeth Hoofnagle, Nov. 1, 1792. He had a general store on North Queen Street in Lancaster, was a member of Lodge 43, F. & A. M., president of the Lancaster County Colonization Society at the time of his death, and a member of the First Presbyterian Church. An employee in Kirkpatrick's store for a time was his nephew by marriage, Robert Moderwell (582), also a member of Lodge 43.

Ledger: "1813, Aug. 9—William Kirkpatrick Dr. / To 1 frame for Kearsly's picture £ 4 17 6."

The ledger entry may have no relation to the portrait of William Kirkpatrick exhibited in Harrisburg in 1885. The identity of "Kearsly" is not known.

Exhibitions: "Antiquarian Display," 1885, Harrisburg, owned by Mrs. Espy. See Egle, *Centenary Memorial.*

Collections: Mrs. Espy (1886).

Unlocated.

*432 Kline, Mr.

Before 1810 · Panel · 9 x 7

Half-length figure of young man, facing left, profile, hands not showing; light blue eyes, long dark brown hair brushed forward; black jacket, high white collar, stock and tie; plain light background. Panel is framed oval by a gilt mat.

Nothing is known of the subject. There were pioneer families by the name of Klein, or Kline, in Lancaster. The painting style is characteristic of early panels by Eichholtz, such as Mathias Musser (611).

Collections: Collection of Edgar William and Bernice Chrysler Garbisch; National Gallery of Art, Washington, D. C., gift of Edgar William and Bernice Chrysler Garbisch.

National Gallery of Art, Washington, D. C.

*433 Kline, Mrs. Michael

Anna Maria Messersmith, born Oct. 3, 1755, died Aug. 27, 1828, was married Mar. 7, 1787, to J. Michael Kline, 1744-1828, who had been a private in the Revolution under Capt. John Hubley (370), 8th Battalion, Lancaster County Militia, 1781-1782.

Hensel, Supplement: "Kline, Mrs. Michael, (Messersmith)."

The identity of the subject listed only once by Hensel and otherwise undocumented is not certain, but is probably Anna Maria Messersmith Kline.

Unlocated.

434 Krug, George Hopson

1841 · Canvas

George Hopson Krug, born in Lancaster Oct. 12, 1785, died there Apr. 20, 1869, was the son of John Jacob Krug, 1750-1817, and his wife Rebecca Hopson, 1751-1831. He was married Jan. 9, 1812, to Maria Reed (435), as recorded at the Lutheran Church of the Holy Trinity in Lancaster. He followed in the family occupation as a tanner, with an extensive establishment at the corner of West King and Prince Streets and was a prominent member of the Union Fire Company and a trustee of the Lancaster County Academy. He was the fifth president of the Farmers Bank of Lancaster, 1837-1848, was a witness to the will of Jacob Eichholtz, the artist, Aug. 18, 1841. Krug is buried in Woodward Hill Cemetery, Lancaster.

William H. Miller, Index to Letters: 1841, July 12, "Now painting Mr. Krug, President of the Farmers Bank."

Unlocated.

435 Krug, Mrs. George Hopson

1823 · Canvas · 30 x 25 *Illus. p. 322*

Faint signature, l.l. back: "Eichholtz / 1823."

Maria Reed, born in 1786, died Jan. 26, 1834, was the daughter of Robert Reed, died 1795, a coppersmith born in Ireland, and his wife Maria Dehuff, 1761-1829. She was married (records, Lutheran Church of the Holy Trinity) on Jan. 9, 1812, to George Hopson Krug (434) of Lancaster. One of the daughters of Mr. and Mrs. George H. Krug, Rebecca, married Admiral William Reynolds; another daughter, Maria Margaretta, married Edwin F. Shoenberger. There was also a son, John H. Krug.

Three-quarter figure, facing right front; rosy cheeks, brown eyes, brown hair with center part and

curls on the side of face; short-sleeved Empire white dress, double ruffled collar of white lace, blue shawl over left shoulder and around back covering right arm below elbow; background in shades of violet, rose, warm greys and yellows.

Collections: The former owners are not known. The listed owner, who purchased the painting in Philadelphia, is not descended from the subject.

Mrs. James F. Noble, Elverson, Pa.

436 Krug, Mrs. George Hopson

1841 · Canvas

Hostetter: "1841, July 30—E. F. Shoenberger, portrait of Mrs. Krug—$40." Hensel: "Krug, Mrs., E. F. Shenberger [*sic*] 1849 [*sic*]."

Mrs. George Hopson Krug (Maria Reed) died in 1834. If this commission recorded in the Ledger refers to her, the portrait could have been a posthumous copy made from 435. Since Edwin F. Shoenberger was Mrs. Krug's son-in-law, this identification seems probable. The Hensel date must be a typographical error.

Unlocated.

437 Kurtz, Edward

1820 · Canvas

Hostetter: "1820, Aug. 17—Edward Kurtz, Baltimore, 2 portraits of self & mother—$60." Hensel: "Kurtz, Edw. (Baltimore, self and mother), 1819"; Hensel, *Pennsylvania Magazine* only: "Kurtz, E., Baltimore, 1819."

Unlocated.

438 Kurtz, Mr.

1820 · Canvas

Hostetter: "1820, Aug. 17—Mr. Schaeffer, Baltimore, portrait of Mr. Kurtz—$30."

Unlocated.

439 Kurtz, Mrs.

1820 · Canvas

Hostetter: "1820, Aug. 17—Edward Kurtz, Baltimore, 2 portraits of self & mother—$60." Hensel, 1912, lists: "Kurtz, Edw. (Baltimore, self and mother), 1819."

Unlocated.

440 Laguerenne, Pierre Louis

1827 · Canvas · 30 x 25

Pierre Louis Laguerenne, who died in 1858, lived in New York as a child and later at the Chateau des Moulins Montazan near Bordeaux, France. He married Eliza Helen Beauveau (441). The subject is no doubt the merchant listed in Philadelphia directories of the 1820's and 1830's. In 1839 listed as "importers" were "Laguerenne, P. L. and E. 12 Chestnut St.," and "Laguerenne, P. L., mer., 12 & h 286 Chestnut."

Hostetter: "1827, Jan. 20—Mr. Laguevenne [*sic*], 3 portraits—$80." Hensel: "Laguerenne, Mr., 3 portraits, 1826."

Half-length figure, seated, facing right front; brown eyes, thick brown hair brushed loosely, long sideburns, mole over right lip; black jacket with rolled collar, metal buttons, white waistcoat, shirt ruffle, high collar and stock, right arm over back of chair with heavy mahogany frame; plain dark background.

This portrait and its companion were painted during the period Eichholtz resided in Philadelphia, and have all the characteristics of his work at that time. Miss Sophie M. Trasel, one of the owners of the portrait in 1946, stated that she always understood from her family that it had been painted by "a pupil of Sully in Sully's studio." These portraits were restored and reframed for the listed owner. The Frick Art Reference Library has old photographs of Laguerenne portraits attributed to Eichholtz, including this pair.

Collections: The Misses Trasel, great-great-granddaughters of the subject; given by Miss Sophie M. Trasel to her nephew, Edward G. Trasel, Jr. The portrait hangs at the residence of his sister, Mrs. Joseph DeV. Keefe, Gladwyne, Pa.

Mr. Edward G. Trasel, Jr., Nokomis, Fla.

441 Laguerenne, Mrs. Pierre Louis

1827 · Canvas · 30 x 25

Eliza Helen Beauveau, born in San (Santo) Domingo about 1800, died in 1881, was the wife of Pierre Louis Laguerenne.

Hostetter: "1827, Jan. 20—Mr. Laguevenne [*sic*], 3 portraits—80.00." Hensel: "Laguerenne, Mr., 3 portraits, 1826."

Three-quarter-length figure of young woman, seated, facing slightly right, head tilted to left, right

arm and hand across lap; brown hair parted in center, high curls, hazel eyes; light off-shoulder white Empire dress, short puffed sleeves, fringed red shawl with pattern over left shoulder and lower right arm; mahogany chair arm to left, background plain except for vertical panel to left.

Collections: The Misses Trasel, great-great-granddaughters of the subject (1946); given by Miss Sophie M. Trasel to her nephew, Edward G. Trasel, Jr. The portrait, recently cleaned, hangs at the residence of his sister, Mrs. Joseph DeV. Keefe, Gladwyne, Pa.

Mr. Edward G. Trasel, Jr., Nokomis, Fla.

442 Laguerenne, Mr.

1827 · Canvas

Hostetter: "1827, Jan. 20—Mr. Laguevenne [*sic*], 3 portraits, $80." Hensel: "Laguerenne, Mr., 3 portraits, 1826."

See 440, 441. The identity of the subject and the location of a third painting indicated by this commission have not been determined, but may be a similar portrait in another family collection recorded at the Frick Art Reference Library, formerly owned by Mr. Joseph R. Carpenter of Philadelphia.

Unlocated.

*443 Lane, Mrs. Elliott Tole

c. 1834 · Canvas · 30 x 25 *Illus. p. 344*

Jane Buchanan, a younger sister of President James Buchanan (77), born July 17, 1793, died Feb. 20, 1839, was the daughter of James Buchanan and his wife Elizabeth Speer. She was married June 10, 1813, to Elliott Tole Lane, died 1841. They were the parents of seven children. After the death of her parents, the youngest daughter, sixth child, Harriet Rebecca Lane (Mrs. Henry Elliott Johnston), 1830-1906, became the ward of her uncle James Buchanan. Their eldest son, James Buchanan Lane, 1814-1863, married in 1845 Martha Armor Jenkins, 1820-1892, daughter of William Jenkins (404) who built Wheatland in 1828.

Three-quarter-length figure, seated, facing left; blue eyes, fair complexion, dark curls; elaborate lace cap, dark dress with long full-puffed sleeves and shoulder neck line; sheer net scarf, white kerchief; red chair back, dark neutral background. The portrait was restored and mended previous to 1951.

Collections: Descended in the family from subject to Harriet Rebecca Lane Johnston, 1830-1906; her nephew Richard Jenkins Lane of Bellefonte and McKeesport; his son Jacob Thomas Lane, great-grandson of the subject.

Jacob Thomas Lane, Ingomar, Pa.

444 Lefevre, Daniel

1813 · Canvas

The Daniel Lefevre of this portrait was probably the one whose will was probated in Lancaster Jan. 7, 1852. He was a resident of East Lampeter Twp. The will mentions three nieces: Sarah Strohm, who married Daniel Herr; Mary Strohm, who married Jacob Mowry; Elizabeth Sides, who married John Row.

Ledger: "1813, Jan. 14—"Daniel Lefevre to 1 portrait and frame £ 12 7 6."

Another ledger entry, for Nov. 6, 1816, probably refers to the same man: "Received of Daniel Lefevre on acct 15 Volumes of the Edinburg Encyclopedia and 2 Volumes of the History of America @ £ 23 12 6."

Unlocated.

445 Lefevre, Niece of Daniel

1816 · Canvas

The subject of this portrait has not been identified.

Ledger: "1816, Oct. 21—Daniel Lefevre to painting a portrait of his niece £ 11 5 0."

Since this entry in the ledger is not marked as paid, it is possible that the Nov. 6, 1816, entry (see 444) refers to payment in full for the two Lefevre commissions, part of the payment being the books mentioned.

Unlocated.

446 Leman, Caroline

Panel

Ann Caroline Leman, born Nov. 14, 1809, died Apr. 5, 1861, was the sixth daughter of Jacob Leman (449) and his wife Catharine Eichholtz (451) of Lancaster. Ann Caroline was a niece of the artist Jacob Eichholtz and a sister of Henry Eichholtz Leman (448).

Hensel: "Leman, Caroline."

A panel portrait entitled Caroline Leman, described in the 1912 Lancaster Exhibition catalogue as "Painted on board, oval," may be the painting

entitled Catharine Leman in the 1943 Eichholtz Exhibition at the Philadelphia Art Alliance, both owned and lent by Adelia Leman. No other record of a panel representing Caroline exists and no photograph of such a portrait is known. See notes for 447.

Exhibitions: Lancaster Exhibition, 1912 (155a), lent by Miss Adelia Leman.

Collections: Painting descended in the Leman family to Miss Adelia Leman, 1857-1947, daughter of Henry Eichholtz Leman, 1812-1887, and niece of the subject.

Unlocated.

447 Leman, Catharine

c. 1830 · Panel · 9 x 7 *Illus. p. 339*

Catharine Leman, born Mar. 13, 1796, died Jan. 7, 1857, was the second daughter of Jacob Leman (449) and his wife Catharine Eichholtz (451). Catharine was a niece of the artist Jacob Eichholtz and a sister of Henry Eichholtz Leman (448).

Almost half figure, facing left, profile, hands not showing; brown eyes, dark brown hair dressed high with long curl in front of ear, gold-framed spectacles; black dress, low neck off shoulders with large full sleeves; plain brown background at left shading to dark grey at right, dark shadow lower right corner.

It is possible that this panel named Catharine Leman at the time of the Eichholtz Exhibition in 1943 at the Philadelphia Art Alliance was renamed by the owner Miss Adelia Leman, who was then 86 years of age. In 1912 in the exhibition at Lancaster, Miss Adelia Leman lent a panel named Miss Caroline Leman (155a). Caroline was a younger sister of Catharine Leman. See 446. The costume of this panel indicates a period around 1830 and could represent either Ann Caroline Leman, 1809-1861, or her sister Catharine Leman, 1796-1857. A recent photograph identifies the panel, listed as Catharine Leman at the Frick Art Reference Library, exhibited with that title in 1943. No photograph of the other portrait is known.

Exhibitions: Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (21), lent by Miss Adelia Leman.

Collections: Painting descended in the Leman family to Miss Adelia Leman, 1857-1947, daughter of Henry Eichholtz Leman, 1812-1887, and niece of the subject; Collection of Edgar William and Bernice Chrysler Garbisch (1948); gift to Woodlawn Plantation (1954), the National Trust for Historic Preservation; on loan to the Juliette Gordon Low Birthplace, Savannah, Ga.

National Trust for Historic Preservation, Washington, D. C.

448 Leman, Henry Eichholtz

1835 · Canvas · 30 1/16 x 25 3/16 *Illus. p. 346*

Henry Eichholtz Leman, born Mar. 8, 1812, died May 12, 1887, was the tenth child, fourth son of Jacob Leman (449) and his wife Catharine Eichholtz (451), sister of the artist. He was married June 16, 1851, to Anna DuBois, 1826-1873, of Newburgh, N. Y. They were the parents of six children. Leman's business career, from 1834 until his death, was devoted to the manufacture of firearms, following a tradition supposedly established by the founder of the Leman family in this country in the early eighteenth century. After training in Lancaster from 1831 to 1834, he worked in Philadelphia for George W. Tryon. Returning to Lancaster in the latter year, he established his first factory on Mifflin Street, west of Duke, in a part of his father's brewery; very soon Leman rifles had established a reputation throughout the Union. In 1837 Leman received his first government contract, and annually until 1860 supplied 1,000 rifles to the government. In 1861 he declined a contract for 250,000 rifles but did alter flintlocks to percussion rifles and enlarged their calibres, thus making thousands of arms serviceable. As late as 1840 his uncle, the artist, lent him money for his business ventures when he was in need of financial assistance.

Hensel: "Leman, Henry E., Portrait."

Half-length figure of young man, facing right, looking toward front, hands not shown; brown hair, brown eyes, facial shadows brownish, dimple in chin, black jacket and waistcoat, white shirt front, black neckband and bow tie; background reddish browns and green in several values. On back, facsimile inscription: "Henry Eichholtz Leman, 1835."

Exhibitions: Lancaster Exhibition, 1912 (156), lent by Miss Adelia Leman; Exhibition Portraits, Early American Artists, Union League Club, New York, 1922 (7); Inaugural Exhibition, Philadelphia Museum of Art, 1928, lent by Thomas B. Clarke; Eichholtz Exhibition, York, 1959 (38), lent by the National Gallery of Art (Mellon Collection).

Collections: Painting descended in the Leman family to Miss Adelia Leman, 1857-1947, daughter

of the subject; Mr. Thomas B. Clarke, New York; Estate of Thomas B. Clarke; the A. W. Mellon Educational and Charitable Trust, Washington, D. C., National Gallery of Art (Andrew Mellon Collection).

National Gallery of Art (Andrew Mellon Collection), Washington, D. C.

449 Leman, Jacob

c. 1805 · Panel · 9 x 7 *Illus. p. 276*

Jacob Leman, farmer and brewer, born Sept. 15, 1756, died Sept. 29, 1835, son of Daniel Leman, descended from French Huguenots who came to Lancaster Co. about 1716, settling in the Paradise Twp. region. Some of his relatives were gunsmiths, including his son Henry Eichholtz Leman (448). Jacob married Catharine Eichholtz (451), a sister of the artist, on Dec. 2, 1792.

Profile of a man facing left, half length, hands not shown; sandy red hair worn long and loose, blue eyes; white collar showing above dark waistcoat, black jacket; brownish-grey background, lighter behind the figure. This panel was formerly framed oval with a gilt pebbled mat.

Collections: Portrait descended in Leman family to Miss Adelia Leman, 1857-1947; Grover C. Waitz, antique dealer, Lancaster; purchased by Mr. and Mrs. William Shand.

Mr. and Mrs. William Shand, Lancaster.

450 Leman, Jacob

c. 1830 · Canvas · 30 x 28

Half-length figure facing front left, profile; sandy straight hair, blue eyes, white collar showing above black neckband with bow tie, black waistcoat and black jacket with rolled collar; plain background of greyish brown.

The black neckband and tie would indicate that the portrait was painted around 1830. It is possible that the likeness was copied from the earlier panel portrait also in profile and that this canvas is a posthumous painting after 1835. See 449.

Collections: Henry Eichholtz Leman, 1812-1887, son of the subject, riflemaker; his son, Henry Eichholtz Leman, Jr., 1852-1943; his son, Herbert DuBois Leman, 1879-1956; his daughter, Miss Dorothy H. Leman; her brother, Robert DuBois Leman.

Robert DuBois Leman, Philadelphia.

451 Leman, Mrs. Jacob

c. 1805 · Panel · 9 x 7 *Illus. p. 275*

Catharine Eichholtz, born Mar. 24, 1773, died Apr. 8, 1856, a sister of Jacob Eichholtz the artist, was the oldest child of Leonard Eichholtz (215) and his wife Catharine Mayer (219). She married Jacob Leman (449) on Dec. 2, 1792, and had twelve children.

Profile of young woman, facing right, half length, hands not shown; brown straight hair in bangs, pink cheeks, grey net cap with ruffle and white bow on top; grey-blue dress with coarse highlight brushmarks, sheer white yoke, black choker neckband with jewel in front; dark grey background. Paper label on back, in script: "Mrs. Jacob Leman, 1773-1856. Born Catharine Eichholtz, sister of artist Jacob Eichholtz." This panel was formerly framed oval with a gilt pebbled mat.

Collections: Portrait descended in Leman family to Miss Adelia Leman, 1857-1947; Grover C. Waitz, antique dealer, Lancaster; purchased by Mr. and Mrs. William Shand.

Mr. and Mrs. William Shand, Lancaster.

452 Leman, Mrs. Jacob

c. 1813 · Canvas · 28 x 23 *Illus. p. 296*

Hensel: "Leman, Mrs. Jacob, nee Eichholtz."

Half-length figure of stout woman, seated, facing left front, hands folded in lap holding a rose; medium brown straight hair showing from lace-ruffled cap tied with satin ribbon with bow on top, long straight nose; grey satin dress, full skirt, sleeve to elbow ruffled, sheer white yoke, dark shawl over right arm. Subject wears drop earring, and ring on right hand, first finger. Red chair back with brass nail upholstery to right, grey-green draped curtain to left, reddish-brown background.

Exhibitions: Lancaster Exhibition, 1912 (156a), lent by Miss Adelia Leman; Eichholtz Exhibition, York, 1959 (24), lent by Mr. and Mrs. Robert Shoemaker.

Collections: Portrait descended in the Leman family to Miss Adelia Leman, 1857-1947; sold by Grover C. Waitz, dealer, Collection Sale, Moose Hall, Lancaster, September, 1948, to Mr. and Mrs. Robert Shoemaker.

Mr. and Mrs. Robert Shoemaker, Lancaster.

453 Leman, Joseph

c. 1808 · Panel · *c.* 9 x 7 *Illus. p. 281*

Joseph Leman was born Mar. 8, 1805, and died May 11, 1832, the third son of Jacob Leman (449) and his wife Catharine Eichholtz (451). Joseph was a nephew of the artist Jacob Eichholtz and a brother of Henry Eichholtz Leman (448).

Hensel: "Leman, Joseph."

Small boy, facing left, profile; blonde hair, blue eyes; blue-black suit with large white collar and white buttons, left hand holding black and white bird with a scarlet head; background greenish below, with sky colors above and darker at the top. Inscription on the back: "Joseph Leman / 5th Year / Adelia Leman / 1880."

Exhibitions: Lancaster Exhibition, 1912 (156b), lent by Miss Adelia Leman; Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (22), lent by Miss Adelia Leman.

Collections: Painting descended in the Leman family to Miss Adelia Leman, 1857-1947, daughter of Henry Eichholtz Leman, 1812-1887; Collection of Edgar William and Bernice Chrysler Garbisch, 1948; National Gallery of Art, gift of Edgar William and Bernice Chrysler Garbisch, 1953.

National Gallery of Art, Washington, D. C.

454 Leman, Susan

1836 · Panel · 9 x 7

Susan Leman, born June 21, 1807, died Sept. 28, 1836, was a daughter of Jacob Leman (449) and his wife Catharine Eichholtz (451).

Hensel: "Leman, Susan."

Young woman, half length, seated, facing front left, no hands showing; grey eyes, light brown hair with center part, white ruffled bonnet with black ribbons and tie, black full-sleeved dress with low neck; scarlet chair back at right, grey background, dark brown spandrels in lower corners.

The late Carl W. Drepperd arranged for the purchase and restoration of this panel for Mr. and Mrs. Lockwood Barr. An inscription is reported to be on the back: "Susan Leman taken six weeks previous to her death."

Exhibitions: Lancaster Exhibition, 1912 (156d), lent by Miss Adelia Leman; Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (38), lent by Miss Adelia Leman (Frick Art Reference Library annotation to catalogue).

Collections: Painting descended in the Leman family to Miss Adelia Leman, 1857-1947; possibly purchased from the dealer Grover C. Waitz, Lancaster, by the late Carl W. Drepperd for Mr. and Mrs. Lockwood Barr.

Mr. and Mrs. Lockwood Barr, Pelham Manor, N. Y.

455 Leman Family, Boy of the

Before 1810 · Panel · 9½ x 8 *Illus. p. 283*

Hensel: "Leman, Henry E., Miniature."

Three-quarter figure of small boy, side view, facing left, left hand showing; blonde straight hair, long in back; dark jacket with small buttons, white collar with lace edge; slight indication of foliage lower background. Pebbled gilt mat frames portrait as oval.

This panel, always in the Leman family, was one of the paintings in the collection of Miss Adelia Leman of Lancaster, grandniece of Jacob Eichholtz. Several portraits of members of the Leman family traditionally known as by Eichholtz were given incorrect titles during the ownership of Miss Adelia Leman. The title of this panel, listed as Henry Eichholtz Leman in 1912, and once published (Bolton, 45) as a miniature, cannot be correct. Henry Eichholtz Leman, nephew of the artist, was born in 1812 and the subject represents a child about four years of age. It does not represent the style of the artist's painting at the time Henry Eichholtz Leman would have been four years old. Collateral descendants of Miss Adelia Leman, not sure of the title, have thought this panel might represent one of the older brothers of Henry Eichholtz Leman. It is not known who inscribed the panel on the back in pencil "G Leman/8 yrs."

Exhibitions: Lancaster Exhibition, 1912 (Miniature 54), lent by Miss Adelia Leman.

Collections: Descended in the Leman family to Miss Adelia Leman, 1857-1947; Herbert DuBois Leman; Mrs. Herbert DuBois Leman; her daughter, Miss Dorothy H. Leman; her brother, Robert DuBois Leman.

Robert DuBois Leman, Philadelphia.

*456 Leman Family, Gentleman of the

c. 1810 · Panel · 12 x 9½ *Illus. p. 283*

Almost half-length figure, seated, facing right front, hands not shown; long face, Roman nose, brown

eyes, grey hair, long over ears, grey-brown eyebrows, ruddy complexion; white neckband, small tie, yellow-beige waistcoat, dark brown jacket; red chair back to left, plain background of reddish brown.

On the back of the frame, in an unidentified hand, is an inscription: "Jacob Eichholtz T. L. + +." The title is the one by which the portrait was known when purchased for the first listed collection. It bears a strong stylistic resemblance to Charles Fahnestock (254), dated 1810.

Collections: Collection of Edgar William and Bernice Chrysler Garbisch (1948); gift, 1954, to Woodlawn Plantation, the National Trust for Historic Preservation; on loan to Juliette Gordon Low Birthplace, Savannah, Ga.

National Trust for Historic Preservation, Washington, D. C.

457 Leman Family, Girl of the

Before 1810 · Panel · *c.* 9 x 7 *Illus. p. 283*

Hensel: "Leman, Margaret Adelia."

Three-quarter-length figure of young girl, facing left, profile; light hair with tortoise-shell comb in back, blue eyes, gold necklace and earring; deep pink dress with light pink highlights, white ruffle around open neck; mauve-brown background, lighter to right. Inscription in pencil on face of panel below oval: "Sepr 23, 1811." Also, to right: "J E Script." The inscription does not appear to be in the hand of Eichholtz.

The former title given to this profile in 1912 by Miss Adelia Leman, 1857-1947, grandniece of the artist, was "Margaret Adelia Leman." This panel cannot represent Margaret Adelia Leman, born 1817, died 1842, youngest daughter of Jacob Leman and his wife Catharine Eichholtz Leman. The early style of the painting and the costume would indicate that Eichholtz painted it around 1810 or probably before. The age of the subject, about fourteen, suggests that the painting could represent Margaret Adelia Leman's older sister Catharine, 1796-1857. See Caroline and Catharine Leman (446, 447).

An inscription on the back of the panel, largely undecipherable, by an unknown hand, possibly by Miss Adelia Leman, does not help to identify the subject, but does include the name of the artist and suggests the names of Catharine Leman and Jacob Leman, her husband, also the date 1811 changed to appear as 1815. The inscription ends "Adelia Leman / 1880 / Caroline."

Exhibitions: Lancaster Exhibition, 1912 (156c), lent by Miss Adelia Leman; Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (23), lent by Miss Adelia Leman.

Collections: Painting descended in the Leman family to Miss Adelia Leman, 1857-1947, grandniece of the artist; Collection of Edgar William and Bernice Chrysler Garbisch, 1948; National Gallery of Art, gift of Edgar William and Bernice Chrysler Garbisch, 1953.

National Gallery of Art, Washington, D. C.

458 Leman Family, Man of the

Before 1810 · Panel · *c.* 9 x 7 *Illus. p. 283*

Half length, facing left, profile; blue eyes, unkempt long sandy brown hair; brown jacket, metal buttons, striped grey waistcoat, black stock and tie, white collar; brown background. Painted oval on rectangle.

The traditional title of this profile was "George Leman." The subject as portrayed, although not an old man, is too old to represent George Leman, 1800-1830, a son of Jacob Leman and his wife Catharine Eichholtz Leman. The style of the painting and the costume would indicate that Eichholtz painted it around 1810 or probably before. It is possible that the title "George Leman" was affixed to the panel at the time of the Eichholtz Exhibition at the Philadelphia Art Alliance in 1943 by Miss Adelia Leman, grandniece of the artist, who was then 86 years of age. This panel so strongly resembles the likeness of the panel portrait of Jacob Leman, dated before 1810, that it may be another early portrait of Jacob Leman (449).

Exhibitions: Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (24), lent by Miss Adelia Leman.

Collections: Painting descended in the Leman family to Miss Adelia Leman, 1857-1947; Collection of Edgar William and Bernice Chrysler Garbisch, 1948; National Gallery of Art, gift of Edgar William and Bernice Chrysler Garbisch, 1953.

National Gallery of Art, Washington, D. C.

459 Leman Family, Young Woman of the

After 1815 · Panel · 9 x 7 *Illus. p. 308*

Half-length figure of young woman seated, facing left front, hands not showing; medium light reddish

hair, center part, with comb at top of head, curls in front of ears, grey eyes; high-waisted white gown with double lace ruffle collar around neck, pink rose at collar opening, gold double chain necklace, red shawl around shoulders covering arms; gold colored chair back to right, greenish-grey background.

The former title of this portrait was "Elizabeth Cecilia Leman." An old paper label in heavy ink script, was pasted on back of frame: "Elizabeth Cecilia Leman born 1814 died 1834." This panel, purchased by the owners from Grover C. Waitz, antique dealer in Lancaster, was one of the paintings in the collection of Miss Adelia Leman, 1857-1947, grandniece of Jacob Eichholtz. Several portraits of members of the Leman family traditionally known as by Eichholtz, inherited by Miss Adelia Leman, were given incorrect titles during her ownership. Elizabeth Cecilia, daughter of Jacob Leman and his wife Catharine Eichholtz, was born Sept. 6, 1814. The portrait represents a young woman at least 18 years of age, which would date the portrait in the 1830's. The costume is in the period of 1815-1820. It is possible that the portrait could represent one of the older sisters of Elizabeth Cecilia. No record exists of this portrait having been exhibited.

Collections: Miss Adelia Leman, Lancaster; Mr. and Mrs. William Shand.

Mr. and Mrs. William Shand, Lancaster.

460 Lennig, Nicholas

1833 · Canvas · 30 x 25 *Illus. p. 346*

Nicholas Lennig, who died in Philadelphia in 1835, was the son of Frederick Lennig, Sr., who died in Mayence, Germany, in 1811. The name of Nicholas Lennig, who had learned the drug and chemical business in France before coming to the United States, appears in Philadelphia directories from 1820 as a merchant, an importer of drugs and dyestuffs. In 1831 he founded the Tacony Chemical Works. Charles Lennig, surviving partner, his cousin, carried on the works.

Hostetter: "1833, Oct. 9 — Nicholas Lennig (Druggist), Philada., 2 portraits — $60; 1834, Dec. 2—Nicholas Lennig, portrait—$30." Hensel: "Lennig, Nicholas, Philadelphia druggist—3 portraits, 1833-4."

Half-length figure, seated, facing right front, left arm on table or chair arm, left hand holding letter addressed to the sitter; hair brushed forward, long sideburns; high white stock and collar with small bow tie, white shirt front, dark waistcoat and jacket with rolled collar; chair back to left, plain background.

It is possible that the 1834 entry was for payment of one of the 1833 entries. Only one Eichholtz portrait of Nicholas Lennig is known to exist. A copy of this portrait by an unidentified artist is in the collection of Benjamin Rowland, Jr., Cambridge, Mass., great-great-grandson of the subject, and nephew of the listed owner of the Eichholtz portrait. The Hensel listing for three portraits possibly includes the small portrait of Mrs. Lennig (463).

Collections: Charles Lennig, son of the subject; his son, John B. Lennig; his daughter, Mrs. George H. Macauley (Elise Lennig).

Mrs. George H. Macauley, Old Lyme, Conn.

461, 462 Lennig, Nicholas

1833, 1834 · Canvas

Hostetter: "1833, Oct. 9—Nicholas Lennig (Druggist), Philada., 2 portraits—$60; 1834, Dec. 2—Nicholas Lennig, portrait—$30." Hensel: "Lennig, Nicholas, Philadelphia druggist — 3 portraits, 1833-4."

Unlocated.

463 Lennig, Mrs. Nicholas

1835 · Canvas

A Mrs. N. Lennig was listed in Philadelphia directories at the northwest corner of Filbert and Juniper in 1839 and 1840. This is possibly the Christianna Lennig whose will was probated in 1841.

Hostetter: "1835, Apl. 1—Estate of Nicholas Lennig, small portrait of wife—$20."

Unlocated.

*464 Lewis, Judge Ellis C. J.

Ellis C. J. Lewis, born May 16, 1798, at Lewisberry, York Co., died Mar. 19, 1871, was the youngest of eight children of Maj. Eli Lewis and his wife, Pamela Webster. He was married Nov. 21, 1822, to Josephine Wallis. After starting a career in printing and newspaper work, in 1821-1822, Lewis studied law and was admitted to the bar. In 1833, he was appointed attorney general by Gov. George Wolf, retaining his seat in the legislature, to which he had been elected in 1832. From 1851 to 1857 he served as a Pennsylvania supreme court justice,

the last three years as chief justice. From 1857 until his death Lewis lived in quiet retirement.

Hensel, Supplement: "Lewis, Ellis (miniature)."

As no details appear in the Lancaster 1912 catalogue about the painting it is not known if this portrait attributed to Eichholtz was a small panel or a larger painting. Several items listed under miniatures in the catalogue are not miniature sized paintings. Theodore Bolton, *Early American Portrait Painters in Miniature,* 45, lists this "miniature," but the other two portraits by Eichholtz in his catalogue—(45) Boy of the Leman Family, formerly Henry E. Leman, and (263) Dr. William Darlington—are small portraits on panel.

Exhibitions: Lancaster Exhibition, 1912 (Miniatures, 55), lent by Miss Josephine Lewis.

Collections: Miss Josephine Lewis, daughter of the subject.

Unlocated.

465 Lewis, John Frederick

1827 · Canvas · 36 x 28 *Illus. p. 331*

John Frederick Lewis was born in Philadelphia June 24, 1791, and died there at his residence 1604 Walnut Street Oct. 2, 1858. He married Elizabeth Mower (466) in Philadelphia Jan. 1, 1812. His father, Johann Andreas Phillipp von Ludwig, founder of this family in America, came from Crailsheim, changing his name from Ludwig to Lewis after settling in America. He married Anna Marie Clingman, in whose home he was nursed after the Battle of Trenton, where he served in a Hessian regiment as an officer and company clerk. His son, John Frederick Lewis, was an auctioneer and a shipping and East India merchant.

Hostetter: "1827, July 7, Mrs. Lewis, 3 portraits, $120." Hensel: "Lewis, Mrs., 3 portraits, 1827."

Three-quarter figure, seated, facing left front, hands together on lap; brown hair with sideburns, hazel eyes; high white stock and collar, small bow tie, white waistcoat, black jacket with velvet collar and brass buttons, grey trousers; dark brown wooden chair to right, greenish-grey column to left background, crimson curtain draped to right, with blue sky and many clouds beyond.

Inscription on back, not in artist's hand: "John F. Lewis of Phila. in Penna. painted A.D. 1827 by J. Eichholtz."

Exhibitions: Exhibition of American Portraits, Collection of John Frederick Lewis, the Pennsylvania Academy of the Fine Arts, Philadelphia, 1934 (102); Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (18), lent by the Pennsylvania Academy of the Fine Arts; Eichholtz Exhibition, York, 1959 (40), lent by the Pennsylvania Academy of the Fine Arts.

Collections: John Frederick Lewis, 1860-1932, grandson of the subject; presented in 1933 by his widow, as part of the John Frederick Lewis Memorial Collection, to the Pennsylvania Academy of the Fine Arts. Mr. Lewis served as president of the Academy from 1907 until his death.

Pennsylvania Academy of the Fine Arts, Philadelphia.

466 Lewis, Mrs. John Frederick

1827 · Canvas · 36 x 28 *Illus. p. 331*

Elizabeth (Eliza) Mower was born Sept. 10, 1788, at Pennapethka Farm, near the confluence of the Pennypack Creek and the Delaware River. She married John Frederick Lewis (465) in Philadelphia Jan. 1, 1812, and died at the residence of her son Edwin M. Lewis in Germantown Aug. 18, 1865.

Hostetter: "1827, July 7, Mrs. Lewis, 3 portraits, $120." Hensel: "Lewis, Mrs., 3 portraits, 1827."

Three-quarter figure standing, facing front, looking slightly to left, with hands crossed and right arm on marble top of an Empire table; greenish-grey eyes, brown hair with center part and large curls over the head; blue-grey silk dress with long sleeves and double white ruffles around neck and sleeves, sheer lace scarf over left shoulder and arm; grey column to the left, green landscape with hills and trees to right background, blue sky almost covered with various colored clouds.

Inscription on back, not in artist's hand: "Mrs. Eliza Lewis wife of Jno. F. Lewis painted in A.D. 1827 by J. Eichholtz."

Exhibitions: Exhibition of American Portraits, Collection of John Frederick Lewis, the Pennsylvania Academy of the Fine Arts, Philadelphia, 1934 (103); Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (19), lent by the Pennsylvania Academy of the Fine Arts; Eichholtz Exhibition, York, 1959 (41), lent by the Pennsylvania Academy of the Fine Arts.

Collections: From the subject to John Frederick Lewis, her grandson; presented in 1933 by Mrs. John Frederick Lewis, as part of the John Frederick

Lewis Memorial Collection, to the Pennsylvania Academy of the Fine Arts.

Pennsylvania Academy of the Fine Arts, Philadelphia.

467 Lewis, Mrs. John Frederick

1827 · Canvas

Hostetter: "1827, July 8, Mrs. Lewis, 3 portraits, $120." Hensel: Lewis, Mrs., 3 portraits, 1827."

The identity of the subject of the third portrait commissioned by Mrs. Lewis has not been determined.

Unlocated.

468 Lewis, Mrs. Lawrence

c. 1825 · Canvas · 29¼ x 24½

Anna Maria Stocker, born July 6, 1798, at Pottstown, died Apr. 11, 1879, at Philadelphia, was the daughter of John Clements Stocker, 1760-1813, and his wife Mary Katherine Rutter, 1762-1813. She was married Dec. 4, 1817, to Lawrence Lewis, a Philadelphia merchant, son of Nathaniel and Lucy Lawrence Lewis. The subject's father was a vestryman of the Episcopal churches of St. Peter's, Christ Church, and Saint James' in Philadelphia.

Half-length figure, seated, facing front, head tilted slightly to subject's right; brown hair parted in middle, curled at sides, worn high at back, blue eyes; white dress with sheer lace collar around off-shoulders neck line, blue stole around left shoulder and over right arm; drapery behind figure greenish-brown, remaining background dark brown.

The portrait was cleaned in 1961 in New Haven, Conn. In 1967 the listed owner reported a diagonal inscription: "Painted by Eicholtz [*sic*]" in black letters on the back.

Collections: Robert N. Lewis, 1829-1899, son of the subject; his son, Lawrence Lewis, 1857-1890; Anna Shippen Lewis, 1865-1946, grandniece of the subject; Robert M. Lewis, 1886-1958, great-grandson of the subject; his widow, Mrs. Robert M. Lewis.

Mrs. Robert M. Lewis, New Haven, Conn.

469 Lightner, Mrs. John Adam

1837 · Canvas · *c.* 30 x 28

Leah Ferree, born in 1757 or 1759, died May 8, 1842, was married in 1777 to Adam Lightner, 1743-1798, of Leacock Twp., Lancaster Co. She was buried in Ferree Cemetery, Lampeter Twp.

Hostetter: "1837, July 23—Nathaniel Lightner, portrait of his mother—$30." Hensel: "Lightner, Mrs., For her son Nathaniel."

Elderly woman, seated, facing front left, right hand holding spectacles; ruffled bonnet tied under chin; dark dress with large full sleeves, long white kerchief; chair back showing, plain background.

The three Lightner portraits were reported to the Frick Art Reference Library by Mrs. Dobyns in 1947 with photographs loaned. See 470, 471.

Collections: Mrs. Harry D. Dobyns.

Mrs. Harry D. Dobyns, Jacksonville, Ill.

*470 Lightner, Nathaniel F.

1820-1823 · Canvas · *c.* 30 x 28

Nathaniel Ferree Lightner, born Aug. 28, 1787, died at his residence in Leacock Twp. May 29, 1847, was the son of John Adam Lightner, 1743-1798, and his wife Leah Ferree (469) of Lampeter Twp., Lancaster Co. He was married to Maria Carpenter Ellmaker (471), was elected a member of the legislature in 1824 and 1828, and was mayor of Lancaster 1824-1830. Lightner and his wife were buried in Christ Episcopal Cemetery, Leacock Twp.

Three-quarter-length seated figure of young man, facing left front, left hand resting on book; thick dark hair, long sideburns; dark coat, high white collar, tie and ruffle; chair back and figure against plain background.

Collections: Mrs. Harry D. Dobyns (1947).

Mrs. Harry D. Dobyns, Jacksonville, Ill.

*471 Lightner, Mrs. Nathaniel F.

1820-1823 · Canvas · 30 x 28

Maria Carpenter Ellmaker, born in March, 1792, died in Philadelphia, Apr. 23, 1823, was the daughter of Peter Ellmaker, born 1766, and his wife Susan Carpenter. She married Nathaniel F. Lightner (470). Adam Mortimer Lightner, 1815-1840, was their son.

Three-quarter-length seated figure of young woman facing right front, hands crossed in lap and holding book; dark hair dressed high with curls; several layers pleated net ruffle collar high on neck; light high-waisted, long-sleeved dress, sleeves full at top; chair back showing, draped curtain to right with window or door frame showing.

Collections: Mrs. Harry D. Dobyns (1947). Mrs. Harry D. Dobyns, Jacksonville, Ill.

472 Lindsay, Elizabeth (Mrs. Edmund Pryor)

c. 1835 · Canvas · 30 x 25

Elizabeth Lindsay, born in Philadelphia, died there probably in 1884, the last year in which her name appears in city directories. Elizabeth was the daughter of Robert Lindsay, 1776-1821, and his wife May, 1779-1875, and the sister of Robert Lindsay (475). Her husband was Edmund Pryor, a Philadelphia druggist who died in 1855. Their daughter, Margaret May, married Charles L. Graf, who was a partner in the firm of Graf Brothers, lithographers in Philadelphia.

Hensel, Revised, Supplement: "Pryor, Mrs. E., Dr. Graf, 960 S. 60th St., Phila."

Half-length figure, seated, facing left front; dark brown eyes and hair, pale pink hat with brim, white plume and lace ruffle, long pink ties; dark mulberry dress with gold belt pin, dark brown fur around open neck, right hand showing; landscape background, dark green hill to left, grey sky. Rectangular canvas framed oval.

Mrs. Ireland owned a small copy of this portrait by J. B. Sword. It is not known whether Dr. Graf owned this portrait or another of the same subject in 1912, or whether Hensel was in error.

Collections: Mrs. Alphonso C. Ireland (Cecilia Ellis Lindsay), 1838-1900, niece of the subject, granddaughter of the artist; her daughter, Mrs. Charles Watson (Catharine Lindsay Ireland), died 1954; her sister, Mrs. William Mintzer Wills (Julia Hazlehurst Ireland).

Mrs. William Mintzer Wills, Merion Station, Pa.

473 Lindsay, Elizabeth Eichholtz

1835 · Canvas · 32 x 27 *Illus. p. 351*

Elizabeth Eichholtz Lindsay, born 1834, died 1893, was the oldest child of Robert Lindsay (475) and his wife Catharine Maria Eichholtz (477). She was the first wife of Malcolm M. Coppuck. Their only child was Marian Graves Coppuck (Mrs. Charles Wells Walker), who died in 1957.

Miller, Index to Letters: Jan. 11, 1835, "ref. to Lizzie (Coppuck's) picture with dog." Hensel: "Lindsay, Miss, Juvenile, later Mrs. Coppeck." Henderson, "Jacob Eichholtz, His Life and Paintings," 26.

Full-length figure of small child, facing left, looking front, kneeling on the ground holding the collar of a long-haired black and white dog with a glassy eye; brown eyes, straight short light brown hair; white dress, short sleeves off the shoulder, red slipper of left foot showing; landscape with large green tree above the subject, house and distant hills in background, pinkish sky, foliage to right, cut flowers in foreground.

The interpolation of the subject's married name in the transcription of the artist's letter to the Lindsays is Miller's addition, presumably for identification. The eyes of the dog in the painting have the same glassy appearance as the dog painting which was once the Eichholtz fire screen in the Lime Street house (901).

Collections: Mr. and Mrs. Robert Lindsay; their daughter, Mrs. Malcolm M. Coppuck, the subject; her daughter, Mrs. Charles Wells Walker (Marian Graves Coppuck), died 1957; her granddaughter, Mrs. Mariana Bray Hoffman.

Mrs. M. Bray Hoffman, Bryn Mawr, Pa.

474 Lindsay, Elizabeth Eichholtz and Cecilia Ellis Lindsay

c. 1842 · Canvas · 20 x 28

Cecilia Ellis Lindsay, born 1838, died 1900, was the second child of Robert Lindsay (475) and his wife Catharine Maria Eichholtz (477). She married Alphonso Cosden Ireland, 1817-1908. They were the parents of two daughters. For Elizabeth Eichholtz Lindsay, sister of Cecilia, see 473.

Hensel: "Lindsay, Misses Elizabeth and Cecelia [*sic*], owned by Mrs. Ireland."

Half-length figures of two children, facing front with heads together, Elizabeth at left, Cecilia at right; former with brown eyes, light brown hair, pale tan dress; latter with dark brown eyes and hair, white dress with pink ribbon sash; both children leaning on a light tan-colored table, holding an open book between them, painted figure of Christ on the back binding, a picture including a cross, open Bible and foliage on the front binding; dull purplish-red background above, pale grey at lower left, bluish at lower right.

Exhibitions: Artist's Fund Society Exhibition, Pennsylvania Academy of the Fine Arts, 1848

(66), as "Portrait of Two Children," owned by R. Lindsay.

Collections: Mr. and Mrs. Robert Lindsay; Mrs. Alphonso C. Ireland (Cecilia Ellis Lindsay), 1838-1900, their daughter; her daughter, Mrs. Charles Watson (Catharine Lindsay Ireland), died 1954; her sister, Mrs. William Mintzer Wills (Julia Hazlehurst Ireland).

Mrs. William Mintzer Wills, Merion Station, Pa.

475 Lindsay, Robert

c. 1831 · Canvas · *c.* 26 x 19 *Illus. p. 343*

Robert Lindsay, born in Philadelphia Aug. 22, 1803, died there Aug. 27, 1892, was the son of Robert Lindsay, 1776-1821, and his wife May Lindsay, 1779-1875, both parents having been natives of Scotland. When he was sixteen, he started his career in the book trade with the book auctioneers Peters and Carson. Later he was in the printing office of David Dickinson, then with Thomas DeSilver, Sr., with whom he learned the trade of bookbinding. When DeSilver's business failed, Lindsay, Thomas DeSilver, Jr. and George P. Herse established a new firm. Lindsay later bought out the interest of his partners in the bookbinding branch of the business and for a time conducted the largest bookbindery in the country. In 1843 he formed a partnership with Presley Blakiston. Their new book selling, publishing, bookbinding and blank book business flourished. Lindsay retired from the business in 1882. He was married to Catharine Maria Eichholtz (477), daughter of the artist by his first wife, on Apr. 29, 1829. They were the parents of three daughters and one son.

Hensel: "Lindsay, Robert."

Half-length figure, seated, facing front, head slightly to left; brown eyes, thick dark brown hair, dark brown sideburns; high black stock, very high white collar, black coat with rolled collar, brass buttons, worn open, showing white waistcoat, shirt front with gold pin, right hand resting on end of leather book with black title label "Scott"; dark-brownish wall in right background, dark grey sky at left. Old photograph shows a rectangular canvas in worn condition, framed with oval opening.

Collections: Mrs. Alphonso C. Ireland (Cecilia Ellis Lindsay), 1838-1900, daughter of the subject; her daughter, Mrs. William Mintzer Wills (Julia Hazlehurst Ireland).

Mrs. William Mintzer Wills, Merion Station, Pa.

476 Lindsay, Robert

1841 · Canvas · *c.* 27 x 22

Hensel: "Lindsay, Robert."

Head and shoulders, facing slightly left front; brown eyes, long dark brown hair and sideburns; high black stock with edge of white collar above, white shirt front, black coat with wide notched collar and black silk vest; sky background, blue behind the head and brownish elsewhere, brownish clouds at lower left. Rectangular canvas framed oval.

There is only one Hensel entry for a portrait of this subject. Whether it refers to this or the earlier portrait cannot be determined. The family tradition is that this portrait was painted when Robert Lindsay was thirty-eight, which accords with the age of the subject and the style of the painting.

Collections: Mrs. Alphonso C. Ireland (Cecilia Ellis Lindsay), 1838-1900, daughter of the subject; her daughter, Mrs. Charles Watson (Catharine Lindsay Ireland), died 1954; her sister, Mrs. William Mintzer Wills (Julia Hazlehurst Ireland).

Mrs. William Mintzer Wills, Merion Station, Pa.

477 Lindsay, Mrs. Robert

1831, 1833 · Canvas · 30 x 25 *Illus. p. 343*

Signed on back: "J. Eichholtz / May 1831. retouched / 1833."

Catharine Maria Eichholtz, born in Lancaster Mar. 29, 1806, died in Philadelphia July 2, 1882, was the third of four children of Jacob Eichholtz the artist and his first wife Mrs. Catharine Hatz Michael (209). On Apr. 29, 1829, she married Robert Lindsay (475) and lived in Philadelphia the remainder of her life. The Lindsays were the parents of four children: Elizabeth Eichholtz Lindsay (Mrs. Malcolm M. Coppuck), 1834-1893 (473); Cecilia Ellis (Mrs. Alphonso C. Ireland), 1838-1900 (474); Franklin P., 1841-1920; Clara A., 1844-1908.

Hensel: "Lindsay, Mrs. Robert, Catharine Maria Eichholtz, at 30."

Half-length figure, seated, facing front, head tilted to left; brown eyes, black hair with center part, dressed high with tortoise-shell comb at back; black dress with long full sleeves, white ruffled cuff at right wrist where hand holds a scarlet shawl with green and brown figured border which falls over left shoulder and arm; large white lace collar open

at neck over shoulders, pinned at center front with jet or onyx ornament; brown and blue-grey trees at lower right, background is blue-grey sky of several values, lighter to right. The portrait appears as oval with a gilt pebbled mat within the frame.

Hensel lists two portraits of the subject, one "at 30," the other "at 35." Of the two known portraits in existence, this is the earlier, and it was painted when the subject was twenty-five and touched up by the artist as dated in 1833. There is a tradition of great devotion between this daughter and her father, the artist.

Exhibitions: Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (4), as Catharine Maria Eichholtz, lent by Mrs. William M. Wills and Mrs. Charles Watson, "great-granddaughters of the painter by his first wife."

Collections: Mrs. Alphonso C. Ireland (Cecilia Ellis Lindsay) 1838-1900, daughter of the subject; her daughter, Mrs. Charles Watson (Catharine Lindsay Ireland), died 1954; her sister, Mrs. William Mintzer Wills (Julia Hazlehurst Ireland).

Mrs. William Mintzer Wills, Merion Station, Pa.

478 Lindsay, Mrs. Robert

1841 · Canvas · 30 x 25

Hensel: Lindsay, Mrs. Robert, Catharine Maria Eichholtz, at 35.

Half-length figure, seated, facing slightly right, looking front; brown eyes and hair, with center part, dressed high on top, gold drop earrings; brown dress, large full sleeves, white lace collar over shoulders, brooch, and large belt pin of mother of pearl set in gold, left arm on chair arm, part of hand showing; landscape background with dark green trees, bluish hills, blue lake at lower right, pink-tan sky at center right, dark grey above, at upper left corner a touch of rose.

Collections: Mrs. Alphonso C. Ireland (Cecilia Ellis Lindsay), daughter of the subject, 1838-1900; her daughter, Mrs. William Mintzer Wills (Julia Hazlehurst Ireland).

Mrs. William Mintzer Wills, Merion Station, Pa.

*479 Livingston, Rev. Gilbert Robert

1832 · Canvas · *c.* 29½ x 24½

Gilbert Robert Livingston, born Oct. 8, 1786, or 1787, at Stamford, Conn., died Mar. 9, 1834, at Philadelphia, was a son of Gilbert R. Livingston, of Scotch ancestry, and his wife Martha Kane, daughter of John Kane, a native of England who settled in early life in New York State, later in Schenectady. His early life was spent either in the town of Beekman, Dutchess Co., or Schenectady. He graduated from Union College in 1805 at the first commencement celebrated under the presidency of the Rev. Dr. Nott. After the study of theology with the Rev. John H. Livingston, then of New York, he was licensed to preach in 1810 by the Classis of New York; on Dec. 3, 1811, he was ordained by the Classis of Albany and installed as pastor of the Reformed Dutch Church at Coxsackie, Green Co., N. Y. In August, 1812, he married Eliza Burrill, born at Newport, R. I., May 24, 1792, died at Albany, N. Y., Aug. 5, 1870, the daughter of Ebenezer Burrill and his wife Phoebe Cahoone. In 1826, after a successful ministry at Coxsackie he was called to the First Reformed Dutch Church of Philadelphia, where he remained until his death. The Livingstons, who were the parents of three daughters and two sons, are both buried in the Morse family plot in Greenwood Cemetery, Brooklyn, N. Y. Their oldest child, Catherine, 1813-1905, married Sidney Edwards Morse in 1841.

Half-length figure, seated, facing left front; brown eyes, thin reddish-brown hair brushed forward on high forehead; black coat, white shirt, stock, tie and very high collar, in lower left corner right hand holding Bible bound in dark brown leather with a black label on spine lettered in gold "Holy Bible"; dark brown wall behind figure with opening at left showing a suggestion of green landscape.

According to family tradition, this portrait was painted by Eichholtz in 1832 as a commission from the congregation of the church which Livingston served, and presented to him as a gift.

Collections: Descended in the family to Sydney Edwards Morse, great-grandson of the subject; Robert E. Morse, great-great-grandson of the subject.

Robert E. Morse, Upper Montclair, N. J.

480 Lloyd, Lisle

1827 · Canvas · 30 x 25

Inscription on back: "Portrait of / Lisle Lloyd, / Connecticut, / Painted in the / 41 year of his Age. / J. Eichholtz / Philadelphia 1827."

The exact dates, supposedly 1786-*c.* 1860, and

background of the subject have not been established.

Half-length figure, seated, facing left front; dark brown eyes, brown hair and sideburns; black coat with rolled collar, black waistcoat, white shirt and neckband with gold and amethyst pin, left hand holding unfolded paper with bright red seal, right hand not shown; rose-red arm of chair at lower right, on back of chair behind subject a greenish-blue cloak with tan fur trim, olive-brown background, to left blue sky with pinkish-brown clouds. The large script on back of canvas resembles the hand of Eichholtz, unless the portrait was relined and a replica copied.

This portrait was illustrated in *Antiques,* May, 1961, 476. No history of descendant ownership is known. It was in the hands of dealers for some years. No documentary records have been found about the subject in connection with Lloyd's of London (1967), with which a former owner has identified the subject.

Exhibitions: Paintings of Early American Portrait Painters, Union League Club, New York, December, 1921 (18); Americana: Midwest Collectors' Choice, Henry Ford Museum, Dearborn, Mich., Fall, 1960, lent by Mr. and Mrs. John Berger.

Collections: From the collection of Thomas B. Clarke, 1921; Frank M. Widener collection to his widow; from source unknown to E. Melvin Hubley; purchased by Mr. and Mrs. John N. Berger, about 1957.

Mr. and Mrs. John N. Berger, Angola, Ind.

481 Lloyd, Mrs. (Sarah Christian)

1827 · Canvas · 30 x 25

Nothing is known about the subject, who is supposedly the wife of Lisle Lloyd of Connecticut (480).

Three-quarter-length figure, seated, facing right front; blue eyes, dark brown hair parted in center with curls at the side showing from sheer lace bonnet with two ribbon bows on top and streamers over the shoulders, elaborate pearl pendant earrings; white lace ruffled collar in three rows with jeweled pin at center front, light blue silk dress with long sleeves and lace ruffle on right cuff with jeweled bracelet worn over sleeve, right arm and hand holding slender tooled-leather book between fingers over wooden scroll of chair, red paisley-trimmed shawl over both arms; dark rust-red curtain draped behind figure and to left beyond which is distant landscape, colorful clouds and blue sky at right. The portrait has been restored. Inscription on back: "Portrait of / Sarah Christian Lloyd. / Connecticut. / Painted in the / 42nd Year of her Age. / by / J. Eichholtz / Philadelphia / 1827."

On reverse of canvas if it is relined, the script could be a copy of the original signature, as it does not resemble the script of Eichholtz. It was recorded by the American Art Association, October, 1926, catalogue no. 79; subsequently held by M. Knoedler & Co., New York City. The portrait was illustrated in *Antiques,* May, 1961, 476.

Exhibitions: American Paintings of the 18th, 19th, 20th Centuries, M. Knoedler and Co., New York, August-September, 1940 (9); Lyman Allyn Museum, New London, Conn., 1944; Americana: Midwest Collectors' Choice, Henry Ford Museum, Dearborn, Mich., Fall, 1960, lent by Mr. and Mrs. John N. Berger.

Collections: Mr. and Mrs. John N. Berger, 1957.

Mr. and Mrs. John N. Berger, Angola, Ind.

482 Locher, Henry Charles

c. 1840 · Canvas · *c.* 30⅜ x 25

Henry Charles Locher, born Dec. 13, 1809, died Apr. 26, 1871, was a tanner in Lancaster Co. He married Cecelia Margaretta Danner (483).

Hensel, Supplement: "Locher, Henry C."

Half-length figure, seated, facing right, head almost front; brown hair, grey-green eyes; dark coat and waistcoat, black stock and tie, white pleated shirt ruffle with gold stud, right arm over red-upholstered chair at lower left; background of sky and clouds.

Exhibitions: Lancaster Exhibition, 1912 (Addenda, 284), owned by Mrs. H. H. L. Hickman.

Collections: Mrs. Melvin Rathvon (Laura Locher), daughter of the subject; Mrs. Henrietta H. L. Hickman, her sister; Mrs. Edward E. Stehman, her niece; her daughter, Mrs. Richard C. Flory (Mary Ellen Stehman), great-granddaughter of the subject.

Mrs. Richard C. Flory, Pittsburgh.

483 Locher, Mrs. Henry Charles

c. 1840 · Canvas · 30 x 25

Cecelia Margaretta Danner, born June 3, 1820, died Aug. 3, 1898, married Henry Charles Locher (482). They were the parents of eleven children, six of whom died in infancy.

Half-length figure, seated, facing slightly left front; straight dark brown hair with center part, long curls in front of ears, brown eyes; black silk dress with low off-shoulder neckline, transparent shawl with small pattern, black and gold brooch and long gold chain necklace, right arm on arm of red-upholstered sofa; background of blue and tan clouds, greenish-brown column or panel at left, and olive-green foliage at lower right.

Exhibitions: Lancaster Exhibition, 1912 (Addenda, 285), owned by Mrs. H. H. L. Hickman.

Collections: Mrs. Melvin Rathvon (Laura Locher), daughter of the subject; Mrs. Henrietta H. L. Hickman, her sister; Mrs. Edward E. Stehman, her niece; her daughter, Mrs. Richard C. Flory (Mary Ellen Stehman), great-granddaughter of the subject.

Mrs. Richard C. Flory, Pittsburgh.

484 Long, Catharine

1838 · Canvas · 29½ x 24

Catharine Long, the daughter of Jacob Long (487) and his wife Mary Grimler (488), was born Jan. 30, 1797, died July 28, 1864. She was a sister of Judge Henry G. Long.

Hostetter: "1838, Oct. 1—Miss Catharine Long, portrait—$30." Hensel: "Long, Mrs. [*sic*] Catharine, Long Asylum for Women, 1838."

Half-length figure, seated, turned and facing slightly to the left; right arm over red chair back at lower left corner; dark brown eyes, straight dark brown hair parted in middle with coiled braid at top of head, right ear showing; blue-black dress, off-shoulder neckline, with gold shawl draped over shoulders and held by fingers of right hand; amethyst brooch, ring on third finger of right hand; dull gold jeweled belt buckle; plain background with some blues to the right.

Collections: Estate of Catherine Haldeman Long, 1843-1900, niece of the subject; Henry G. Long Asylum for Women.

Henry G. Long Asylum for Women, Lancaster.

485 Long, Judge Henry Grimler

1838 · Canvas · 30 x 25

Henry Grimler Long, a son of Jacob Long (487) and his wife Mary Grimler (488), was born in Lancaster Aug. 23, 1804, and died there Mar. 5, 1889. He was married to Catherine Haldeman (486) in July, 1841. Admitted to the bar in 1827, Long was elected to the legislature in 1835, and was President Judge of the Court of Common Pleas of Lancaster Co. from 1861 to 1871. From his large estate Judge Long made provision by will for the erection of a home for needy women. His daughter, Catherine Haldeman Long, 1843-1900, supplemented this bequest and also endowed the public park, Long Park, for the city of Lancaster.

Hostetter: "1838, Oct. 1—Henry G. Long, portrait—$30." Hensel: "Long, Hon. Henry G., Long Asylum for Women, 1838."

Half-length figure, seated, turning left, facing front; left hand resting on upper part of book in lower left corner of canvas; dark brown eyes, thick brown hair and long sideburns, loosely combed; black jacket with rolled collar; wide black neckband; starched white vest, shirt, and collar; gold and pearl stickpin in shirt front; column in right background partly in dark shadow.

Exhibitions: Lancaster Exhibition, 1912 (161), lent by the Henry G. Long Asylum.

Collections: Estate of Catherine Haldeman Long, 1843-1900, daughter of the subject; Henry G. Long Asylum for Women.

Henry G. Long Asylum for Women, Lancaster.

486 Long, Mrs. Henry Grimler

1841 · Canvas · 29½ x 24

Catharine Haldeman, daughter of John Brenneman Haldeman, 1779-1836, and his wife Ann Stehman, 1787-1867, born Feb. 20, 1820, died Feb. 4, 1843, was married to Henry Grimler Long July 28, 1841. Their only child, Catharine Haldeman Long, 1843-1900, established Long Park for the people of Lancaster and added to the endowment of the home for women that bears her father's name.

Hostetter: "1841, July 30, Henry G. Long, portrait of wife—$30." Hensel: "Long, Mrs. Henry G. (In the Long Asylum for Women), 1839."

Half-length figure, seated, turned and facing slightly to the right; dark brown eyes, black hair parted in middle, right ear showing; low neck, short puffed-sleeved black dress; red shawl over left shoulder and arm and lower right arm; cameo brooch; jeweled ring and plain gold band on third finger of left hand; left arm over chair arm; column in left background partly in shadow.

Exhibitions: Lancaster Exhibition, 1912 (162), lent by the Henry G. Long Asylum.

Collections: Estate of Catherine Haldeman Long, 1843-1900, daughter of the subject; Henry G. Long Asylum for Women.

Henry G. Long Asylum for Women, Lancaster.

487 Long, Jacob

1838 · Canvas · 29½ x 24 *Illus. p. 354*

Jacob Long, born May 27, 1759, died Dec. 28, 1842, was the son of Nicholas Long, 1730-1784, a native of Bavaria who settled in Lancaster in 1754, and his wife Elizabeth Gass. He married Mary Grimler (488) by whom he had seven children. After serving in the Revolution Jacob Long became a prosperous merchant in Lancaster.

Hensel: "Long, Jacob (In the Long Asylum for Women), 1838."

Half-length figure, seated, facing front; dark brown eyes, thin grey hair; left arm bent with left hand holding gold-rimmed spectacles; brown jacket with deep notch in rolled collar, high brown vest with cloth-covered buttons; white turned-down collar, black tie; small part of red chair back and curtain in right background, suggestion of shadow at left.

As the Long family portraits were listed by the artist in his account book, excepting this one of Jacob Long, it may be that Eichholtz did not charge his friend for the portrait. Hensel dated the portrait 1838, the same date as the recorded portrait of Mrs. Long. Long portraits hang in the Founder's Room, a parlor in the Henry G. Long Asylum for Women.

Exhibitions: Lancaster Exhibition, 1912 (163), lent by the Henry G. Long Asylum.

Collections: Estate of Catherine Haldeman Long, 1843-1900, granddaughter of the subject; Henry G. Long Asylum for Women.

Henry G. Long Asylum for Women, Lancaster.

488 Long, Mrs. Jacob

1838 · Canvas · 29½ x 24

Mary Grimler, born Oct. 7, 1763, died Dec. 26, 1855, was the wife of Jacob Long (487) and the mother of seven children.

Hostetter: "1838, Oct. 1—Jacob Long, portrait of Mrs. Long—$30." Hensel: "Long, Mrs. Jacob, Long Asylum for Women, 1838."

Half-length figure, seated, facing front; blue eyes, dark brown hair; sheer blue-grey bonnet with double ruffle and ribbon tied under chin, blue-grey embroidered fringed shawl over shoulders; long, loose black sleeves; left hand over right hand in right foreground, shows wedding band on index finger; chair back at left, plain background with shadow to right.

Exhibitions: Lancaster Exhibition, 1912 (164), lent by the Henry G. Long Asylum.

Collections: Estate of Catherine Haldeman Long, 1843-1900, granddaughter of subject; Henry G. Long Asylum for Women.

Henry G. Long Asylum for Women, Lancaster.

489 Long, Jacob, Jr.

1841 · Canvas · *c.* 30 x 25

Signed on back: "Portrait of / Jacob Long Jun. / painted in the 56 year of his age / by Eichholtz / 1841."

Jacob Long, Jr., born Dec. 10, 1785, died Jan. 7, 1856, was the eldest son of Jacob Long (487) and his wife Mary Grimler Long (488) of Lancaster, and was a businessman of that place. He and his wife Mary, 1791-1842, had three sons and two daughters.

Hostetter: "1841, July 30—Jacob Long, Jr., portraits of wife and self—$30." Hensel: "Long, Jacob, Jr., Long Asylum for Women, 1839."

Half-length figure, seated, facing left, looking front, a large man with right hand and arm over a chair arm; dark brown eyes and hair, brushed loosely on top with short sideburns; high white collar and black neckband, black jacket and black faille waistcoat with a circular pin in lower part of starched shirt front; landscape and sky to left, plain background to right.

The likeness of the subject is strikingly similar to that of his father (487). This portrait and the one of Mrs. Long, Jr., may have been in the Philadelphia area for some years. They were returned to Lancaster after the death of the last owner.

Collections: Estate of Mary Cameron Melson, Philadelphia; Henry G. Long Asylum for Women, 1964.

Henry G. Long Asylum for Women, Lancaster.

490 Long, Mrs. Jacob, Jr.

1841 · Canvas · *c.* 30 x 25

Signed on back: "Portrait of Mrs. Mary Long / painted in the 51st / year of her age / by Eichholtz / 1841."

Mary, born Jan. 8, 1791, died May 31, 1842, was the wife of Jacob Long, Jr. (489) of Lancaster. They had three sons and two daughters. Records of Lancaster Cemetery do not include Mary's maiden name.

Hostetter: "1841, July 30—Jacob Long, Jr., portraits of wife and self—$30." Hensel does not list the portrait of Mrs. Long, Jr.

Half-length figure facing right, looking front, with left arm and hand on a chair arm; hazel eyes, brown straight hair with center part showing from sheer white net bonnet with narrow white ribbon band over the top and soft ruffles and ribbons at the side of face, tied under chin and hanging below neckline; embroidered white collar over black full-sleeved dress, with a figured light ecru shawl over part of both arms, a ring on third finger of left hand; plain background, with red curtain draped to left.

The subject had a daughter Mary E., 1818-1852, who married Charles H. Cameron. Their daughter Mary C. Cameron, 1850-1934, married Maurice H. Melson, 1850-1923. This portrait and the companion portrait of Jacob Long, Jr., were owned by Mrs. Melson of Philadelphia.

Collections: Estate of Mary Cameron Melson, Philadelphia; Henry G. Long Asylum for Women, 1964.

Henry G. Long Asylum for Women, Lancaster.

491 Long, Peter

1838 · Canvas · 29½ x 24

Peter Long, the son of Jacob Long (487) and his wife Mary Grimler (488), was born Dec. 14, 1787, and died Apr. 6, 1869. He was a brother of Judge Henry G. Long (485).

Hostetter: "1838, Oct. 1—Peter Long, portrait—$30." Hensel: "Long, Peter, Long Asylum for Women, 1838."

Half-length figure, seated, facing slightly to the left; right hand over blue chair back at lower left corner; dark brown eyes, greying dark hair brushed back, medium length sideburns; dark grey jacket with high rolled collar, notched lapel, cloth-covered buttons; black waistcoat with wide collar, grey buttons; white shirt and high collar, wide black tie and small bow; plain background.

Collections: Estate of Catherine Haldeman Long, 1843-1900, niece of the subject; Henry G. Long Asylum for Women.

Henry G. Long Asylum for Women, Lancaster.

492 Longenecker, Mr.

c. 1820 · Canvas · *c.* 30 x 25

Hensel: "Longenecker, Mr., Owned by Mrs. Newell, Wilkinsburg, Pa."

Three-quarter-length figure of large adult, seated, facing right front; dark eyes and hair, long sideburns; white shirt frill, high collar and tie, dark jacket, and light waistcoat; plain background.

Photographs in Albums I and II, taken at the time of the 1912 Lancaster Exhibition by Mrs. William Albright, were identified verbally for the author many times by Miss Katharine Eichholtz as being "the Longeneckers owned by Mrs. Newell of Wilkinsburg." Album I contained identification written by her on a loose photograph. Album II has inscriptions with the same subjects as being owned by "Mr. Newell, Wilkinsburg, Pa." This and the listing in Hensel are the only basis for the Longenecker titles. The date and probable size are based on the photographs. The portraits are not remembered by a grandson of Mrs. Newell, Newell Griggs of Pittsburgh, or his sister, Miss Marion Griggs. It is possible that Miss Eichholtz was mistaken in so identifying the photographs, although she had visited in the area of the so-called owner.

Collections: Mrs. Newell, Wilkinsburg (1912).

Unlocated.

493 Longenecker, Mrs.

c. 1820 · Canvas · *c.* 30 x 25

Hensel: "Longenecker, Mrs., Owned by Mrs. Newell, Wilkinsburg, Pa." See 492.

Three-quarter-length figure of adult woman, seated, facing left front, looking front, left arm on arm of chair or sofa with brass studding, right hand over left; dark eyes and waved hair, parted in the middle, curls in front of left ear; high-waisted long-sleeved light dress with lace ruff collar and ribbon tie below neckline, patterned shawl worn low on shoulders and over both arms; chair back to right, plain background. Elaborate gilt frame in photograph.

Collections: Mrs. Newell, Wilkinsburg (1912).

Unlocated.

494 Longstreth, Mrs. Daniel

1814 · Canvas · 29½ x 23½ *Illus. p. 297*

Martha Bye, born at Buckingham Jan. 21, 1735, died at Philadelphia Mar. 7, 1833, was the daughter

of Thomas and Elizabeth Bye. On Feb. 2, 1779, she became the second wife of Daniel Longstreth, 1732-1803, of Warminster Twp., Bucks Co. She died at the home of Rachel Ross (Mrs. Richard) Maris, 1782-1875, a granddaughter of Daniel Longstreth and his first wife, Grace Michener, 1729-1775, whom the subject of the portrait had reared from infancy.

Elderly woman, seated, facing left front, right hand on lap with index finger between pages of book in red binding; Quaker costume, sheer, plain, white cap, fastened under chin, white scarf collar or shawl over greenish-grey dress, sleeve below elbow of left arm, glove on left arm, plain brown scarf behind lower part of figure against red chair back; various shades of brown in plain background.

An inscription and date on back of original canvas not in the hand of the artist: "Eichholtz / 1819" [and] "R. Maris." In addition to the inscription there is an old label attached to the frame with the following typewritten notation on the front side: "7. Martha Bue Longstretche 1814 Attributed to Eicholtz." This label is corrected in ink to read "Bye Longstreth." On the reverse side of the label is typed: "7. Martha Bye Longstreth 1814 Jacob Eicholtz." The date, 1814, is changed in ink to read 1819, and below, in ink, is written: "R Maris was relative and probably owner of this painting." The plate on the frame is inscribed "Martha Bye Longstreth / 1735-1833 / Jacob Eicholtz / Painted in 1814." This portrait, formerly in the Maris family collection, hung at the Degn residence, Hope Lodge, Whitemarsh, which now belongs to the Commonwealth of Pennsylvania.

Exhibitions: Eichholtz Exhibition, York, 1959 (14, illus. 12), lent by Pennsylvania State Museum, Harrisburg.

Collections: Mrs. William L. Degn (Alice Stevenson Maris), great-great-great-granddaughter of Daniel Longstreth; Commonwealth of Pennsylvania. Portrait hangs at the Pennsylvania Farm Museum of Landis Valley, Lancaster.

Pennsylvania Historical and Museum Commission, Harrisburg.

495 McAllister, Archibald

1816 · Canvas · 30 x 25 *Illus. p. 313*

Archibald McAllister, born in Cumberland Co. Apr. 17, 1756, died at Fort Hunter, 1831, was the fourth of eleven children of Richard McAllister, 1725-1795, and his wife Mary Dill of Dillsburg. He fought as a captain in the Revolution (Col. Hartley's 6th Regiment of the Pennsylvania Line) at Germantown and Monmouth. In the latter battle, when he was only twenty-one, Gen. Washington presented him on the field with a pair of silver-mounted pistols for his gallantry in action. He resigned his commission Nov. 19, 1777. McAllister married (1) Margaret Hays, 1761-1779, daughter of Hugh Hays of Derry, on Apr. 9, 1778, by whom he had one child, Mary Hays McAllister, who died in infancy a few days before her mother in January, 1779; (2) Elizabeth Carson (496), 1763-1822, daughter of John Carson, Sr., and his wife Elizabeth (Wood) Gillespie, on Sept. 14, 1780, by whom he had six children; (3) Mrs. Sarah Bella Dunlop, widow of Andrew Dunlop of Chambersburg, and eldest daughter of Catherine and Col. James Chambers of the 1st Regiment of the Pennsylvania Line. After his war duty Archibald McAllister lived on a farm of 253 acres in Londonderry Twp., Lancaster (now Dauphin) Co., which came to him through his first wife. In May, 1785, he moved to a 150-acre farm at Fort Hunter, on the Susquehanna six miles above Harrisburg. There he started an inn and ran a productive farm of orchards and vineyards. He manufactured wine, whisky, peach brandy and applejack, built a sawmill and remodeled a 1730 grist mill. In 1814 he built a fine house on the site of the original fort with stone from mountain land on his farm. There he accumulated an important library. His tavern was called "The Practical Farmer." George W. McAllister, 1781-1850, his oldest son, after attending Princeton, left Fort Hunter to seek his fortune, settling eventually on a large plantation, Strathy Hall, near Savannah, Ga.

Ledger: "1816, Nov. 6—George Washington McAllister Dr. / To painting 8 portraits £ 78 15 0."

Three-quarter-length figure of elderly man, seated, facing left front, left arm on chair arm and holding metal-framed spectacles in hand, right hand not showing; brown hair, worn long, and sideburns, grey hair at temples, blue eyes; brown coat, buff waistcoat, white stock and jabot with pin; brown chair frame at lower right upholstered in red fabric, background brown.

Collections: George W. McAllister, son of the subject; his daughter, Mrs. Charles Manigault Morris (Clemintina Hanson McAllister); her son,

Capt. Lewis Morris, U.S.N.; presented by him to Telfair Academy of Arts and Sciences.

Telfair Academy of Arts and Sciences, Inc., Savannah, Ga.

496 McAllister, Mrs. Archibald

1816 · Canvas · 30 x 25 *Illus. p. 313*

Elizabeth Carson, born Feb. 25, 1763, died in 1822, was the daughter of John Carson, Sr., and his wife Elizabeth (Wood) Gillespie. She was married Sept. 14, 1780, to Archibald McAllister (495) as his second wife. They were the parents of six children. See 495.

Ledger: "1816, Nov. 6—George Washington McAllister Dr. / To painting 8 portraits £ 78 15 0."

Three-quarter-length figure of stout woman, seated, facing right front, hands crossed on lap; blue eyes, hair hidden by sheer white cap with ribbon bow above forehead, band of same material under chin; brown dress, plain sheer white kerchief over wide white collar high at neck; red-upholstered chair decorated with brass nails at left, brown background, shaded grey at left.

Collections: George W. McAllister, son of the subject; his daughter, Mrs. Charles Manigault Morris (Clemintina Hanson McAllister); her son, Capt. Lewis Morris, U.S.N.; presented by him to Telfair Academy of Arts and Sciences.

Telfair Academy of Arts and Sciences, Inc., Savannah, Ga.

497 McAllister, George Washington

1816 · Canvas · 30 x 25 *Illus. p. 313*

Signed in large script on back, l.l.: "Eichholtz / 1816."

George Washington McAllister, born Dec. 21, 1781, at Fort Hunter, died Mar. 18, 1850, in Georgia, was the eldest son of Archibald McAllister, 1756-1831 (495), and his second wife, Elizabeth Carson, 1763-1822 (496). He studied at Princeton College, but at the age of nineteen left Fort Hunter to seek his fortune, finally purchasing and settling on a large plantation, "Strathy Hall," twenty-five miles below Savannah, Ga. The plantation home, including an unusually fine library, was partially destroyed during Gen. Sherman's "march to the sea" in 1864. McAllister was married four times: (1) on Feb. 16, 1804, to Catharine McCleod, died Mar. 20, 1807, 2 children; (2) on Apr. 7, 1813, to Mary Bowman (501), 5 children; (3) on Oct. 26, 1828, to Joannah Clemintina Black, 3 children; (4) on Jan. 21, 1840, to Charlotte Henry. Washington McAllister, as he was known, found the fortune he sought in Georgia. He died after a fall from his horse and is buried in the churchyard two miles from Strathy Hall in Bryan Co., Ga.

Ledger: "1816, Nov. 6—George Washington McAllister Dr. / To painting 8 portraits £ 78 15 0."

Three-quarter figure, seated, facing slightly right; thick bushy hair with long wavy sideburns, large eyes not focused on viewer; high white collar, stock and light waistcoat standing high at neck, buttoned partly over white shirt ruffle, dark jacket with metal buttons open at front, shadow of jacket on waistcoat to right, white shirt cuff and right hand showing over curved arm of a chair; plain background.

A photograph shows the canvas in frail condition with areas of paint missing. The large figure fills the canvas in typical Eichholtz style. It is not known if the Ledger entry of 1816 to George Washington McAllister includes the commission of portraits of Archibald McAllister, and Mrs. McAllister, mentioned above. In 1831, Nov. 8 (Hostetter), George Washington McAllister, South Carolina, commissioned a copy of Byron's picture. See Lord Byron, 99.

Collections: William Law Clay, great-grandson of the subject; William Law Clay, Jr., his son.

William Law Clay, Jr., Louisville, Ky.

498, 499, 500 McAllister, George Washington

1816 · Canvas

Ledger: "1816, Nov. 6—George Washington McAllister Dr. / To painting 8 portraits—£ 78 15 0."

The only portraits identified with this large commission, which is marked paid, are those of McAllister himself (497) and his wife (501), both signed and dated 1816, his brother Richard (502), and probably his parents (495, 496). Three commissions are considered unlocated.

Unlocated.

501 McAllister, Mrs. George Washington

1816 · Canvas · 30 x 25 *Illus. p. 313*

Signed on back of canvas, at top: "Eichholtz / 1816."

Mary Bowman was the second wife of George

Washington McAllister, married Apr. 7, 1813. She was the mother of five of his ten children, one of whom, Matilda Willis McAllister, 1818-1869, married Thomas Savage Clay, 1801-1849, of Savannah, Ga., and inherited Strathy Hall plantation, Bryan Co., Ga. See Clay 110, 111.

Ledger: "1816, Nov. 6—George Washington McAllister Dr. / To painting 8 Portraits—£ 78 15 0."

Three-quarter figure, seated on a painted wood chair, facing left almost sidewise, looking slightly front; hair dressed high with ringlet curls on each side of face and forehead, long nose, face oval; light long-sleeved high-waisted dress with high-standing pleated collar, light shawl, paisley trimmed, covering right arm and part of left arm, which is over chair back, left hand holding a six-petal flower and fine foliage, jeweled pin at neck of dress with matching bracelet over left sleeve of dress; plain background. See comments for 497.

Collections: William Law Clay, great-grandson of the subject; William Law Clay, Jr., his son.

William Law Clay, Jr., Louisville, Ky.

502 McAllister, Rev. Richard

1816 · Canvas

Richard McAllister, born Sept. 20, 1792, at Fort Hunter, died Dec. 3, 1822, in Georgia, was the son of Archibald McAllister (495) and his second wife, Elizabeth Carson (496). With great opposition from his father and little formal education, he determined to enter the Methodist ministry. A visit from his oldest brother, George Washington McAllister (497) to Fort Hunter convinced the brother of Richard's abilities in the pulpit and influenced the father to relent. Having started his preaching career at Fort Hunter, he later occupied pulpits in Philadelphia and Baltimore during his brief career. On Aug. 16, 1819, he married Jane Barry of Baltimore, born 1801, daughter of Col. Standish Barry, 1763-1844, a silversmith, and his wife Nancy Thompson. The same year he contracted yellow fever, from which he never fully recovered. Having gone south for a change of climate, he died at his brother's plantation in Georgia. He was the father of two children, Archibald Barry, born 1820, and Etta (Mrs. Samuel Wetzler).

Ledger: "1816, Nov. 6—George Washington McAllister Dr. / To painting 8 portraits £ 78 15 0."

Half-length figure of young man, seated, facing slightly left, almost front; dark eyes, dark hair, parted on left and curling forward above ears; clerical attire, large black outer coat, black waistcoat with cloth-covered buttons and high tapering neckline, white collar and stock, left hand on book in central foreground with index finger between pages, on its spine in gilt letters "BIBLIA"; plain background. Frick Art Reference Library photograph.

According to the family genealogy, *Descendants of Archibald McAllister, 1730-1898,* portraits of Richard McAllister and his wife Jane Barry were in the possession of Samuel Wetzler of Roanoke, Va., in 1896. That line of the family died out with Archibald Barry Wetzler, grandson of the subject.

Collections: Mrs. M. E. Fleetwood, Washington, D. C. (1939).

Unlocated.

503 McClelland, George W.

1830 · Canvas · *c.* 30 x 25

Facsimile inscription on back, relined canvas: "painted by Eichholtz / 1830."

George W. McClelland, who died in 1861, is listed in Philadelphia directories, 1816 through 1833, as a weaver, hatter, drygoods merchant, etc., at various addresses. A native of Ireland, he was successful in business. He is listed in an 1861 directory, the same year his will was probated. Descendants have said the subject was a member of the Arch Street Presbyterian Church.

Half-length figure, seated, facing right front; brown hair and eyes; white shirt front, stock, and high collar, black jacket and waistcoat, right hand holding a letter addressed to "Mr. George W. McClelland, Merchant, Philadelphia"; red chair back with brass nails at left, fluted column at right, background brown. The portrait was restored in Philadelphia in 1956.

Collections: Mrs. Franklin Gauntt (Elizabeth Dulty), niece of the subject; her nephew, William Dulty Smith and his wife Portia Hulme Black; their sons, Livingston Smith and W. Dulty Smith; Livingston Smith to his nephew, E. Newbold Smith (1956).

E. Newbold Smith, Paoli, Pa.

504 McClelland, Mrs. George W.

c. 1830 · Canvas · *c.* 30 x 25

The subject's given name was Jane. No further information is available about her.

Three-quarter-length figure, seated, facing left front, right arm on high curved arm of red-upholstered chair; dark eyes, hair in rolled curls showing from elaborate large double-ruffled lace bonnet with bow on top, long ribbons tied under chin; dark dress with full sleeves and elaborate ruffled lace yoke extending over shoulders, right hand holding light paisley silk shawl draped from behind over left arm and hand; plain reddish-brown background shaded from light to dark values. A tear appeared in the canvas to the right of the head and other damaged spots below, prior to recent restoration.

Collections: Mrs. Franklin Gauntt (Elizabeth Dulty), niece of the subject's husband; her nephew, William Dulty Smith and his wife Portia Hulme Black; their sons, Livingston Smith and W. Dulty Smith; Livingston Smith to his niece, Mrs. Frank O. Walther (Louise Livingston Smith), 1956; her brother, E. Newbold Smith.

E. Newbold Smith, Paoli, Pa.

*505 McClure, Robert

c. 1815 · Panel · 9 x 7 *Illus. p. 308*

Robert McClure, born May 12, 1794, died July 14, 1856, was buried in Lancaster Cemetery. He was a private in Captain George Musser's Company of Riflemen (War of 1812). His wife Elizabeth, according to the obituary of Elizabeth McClure in *The Daily Express* for Apr. 15, 1859, died Apr. 14th in her sixty-second year. She lived in Lancaster.

Almost half-length figure of full-faced young man, facing right front, hands not shown; blue eyes, rosy cheeks, wavy reddish-brown hair, eyebrows and long sideburns; white collar, small bow tie, and shirt ruffle with orange stickpin, light waistcoat, brown jacket with dark brown velvet collar, lapels deeply notched, gilt buttons; plain background in tones of grey and brown. Ornamental gilt frame with gilt oval mat.

On the back of the frame, in an unidentified hand, is an inscription: "My great uncle / Robert McClure / Grandmother." A horizontal wooden brace across the back of the panel is attached to it by three screws, indicating possible restoration of the panel. The portrait has been studied only from photographs. It bears stylistic resemblances to the canvas of Edward Coleman (119), and the panel of George H. Whitaker (865).

Collections: Collection of Edgar William and Bernice Chrysler Garbisch (1948); gift, 1954, to Woodlawn Plantation, the National Trust for Historic Preservation; on loan to Juliette Gordon Low Birthplace, Savannah, Ga.

National Trust for Historic Preservation, Washington, D. C.

506, 507 McCracken, Mr.

1815

Ledger: "1815, May 11—Received of Mr. McCracken thirty seven Dollars for / 2 Pors. [*sic*] and frames."

Unlocated.

*508 McCrea, Mrs. John Alexander

c. 1815 · Canvas · 28¾ x 24

Mary Pleasants, born June 24, 1792, died Jan. 15, 1866, was the daughter of Israel Pleasants and his wife Ann Paschall Franklin. She was married to John Alexander McCrea, 1789-1865.

Half-length figure, seated, facing right front, head turned left; dark brown hair parted in the middle, curls over forehead and at left, dark brown eyes; high-waisted white dress with pleated narrow frill collar, short puff sleeves, pearl-grey scarf behind figure and over left arm, resting on a dark grey-green table, hands clasped together in lower right corner; wooden arm chair, gilt paint, upholstered in vivid scarlet, background dark brown above to grey at lower left.

The portrait was restored in 1929. Judging from Frick Art Reference Library photographs, another portrait of the subject and a companion portrait, owned in New York City, do not appear to be characteristic of work by Eichholtz.

Collections: Franklin McCrea Wirgman, Philadelphia, grandson of the subject, died 1928; his daughter, Mrs. Charles P. Stokes.

Mrs. Charles P. Stokes, Narberth, Pa.

509 McCullough, James

1810 · Panel

Ledger: "1810, Apr. 1—James McCullough, Dr. / To 1 profile & frame £ 1 17 6."

Unlocated.

510 McElderry, Henry

c. 1813 · Canvas · 30 x 25

Henry McElderry of Baltimore, a plantation owner, born May 12, 1788, died May 22, 1830, is tradi-

tionally known as John McElderry. Little is known of the subject except that on Mar. 5, 1812, he married Ann West Evans (511), and was the owner of a plantation near Baltimore, Md., where he was killed by a fall from a horse. The McElderrys had three sons and a daughter. Descendants of the daughter, Frances Evans McElderry, who married John J. Gill, lived in the West, where a pair of portraits attributed to Eichholtz have been for some years.

Ledger: See entries under Frances Evans (252), mother of Mrs. Henry McElderry (511).

Half-length figure of young man facing right front with right arm and hand over upholstered chair arm; ruddy complexion, golden brown hair, blue eyes; high white collar, stock and shirt ruffle, light waistcoat, blue-black jacket which has metal buttons; background in burnt sienna tones. Judging from a photograph the portrait is in frail condition, but stylistically it resembles portraits by Eichholtz.

In 1958 photographs of this and the companion portrait from Greeley, Colo., were submitted to Charles Coleman Sellers, who rejected the portraits as possibly by Charles Willson Peale, but who suggested Eichholtz as the artist. Carl A. Miller of the *Greeley Tribune,* Greeley, Colo., at the suggestion of Mr. Sellers, sent information to the writer concerning this portrait and its companion. The owners later provided photographs of the portraits.

Collections: Ann Evans McElderry, widow of the subject; her daughter, Mrs. John J. Gill; Mr. John J. Gill, St. Louis, Mo., and Mexico, Mo.; his daughter, Mrs. Esther Gill Gauss, mother of present owners.

The Misses Gauss, Greeley, Colo.

511 McElderry, Mrs. Henry

1813 · Canvas · 31 x 25½

Signed, l.l.: "Eckhofer 1813" [*sic*].

Ann West Avans, born Feb. 27, 1795, died Jan. 22, 1857, was a daughter of Samuel Evans, 1758-1805, and his wife Frances Lowrey (252) of Donegal, Lancaster Co., and a granddaughter of Col. Alexander Lowrey and Ann Alricks. The portraits of Ann and her husband, Henry McElderry, traditionally remembered as John, were supposedly painted in Philadelphia on the occasion of their wedding trip. They were married Mar. 5, 1812. Ann lived near Baltimore, Md., St. Louis, Mo., and Mexico, Mo. She is buried in St. Louis.

Ledger: See entries under Frances Evans (252), mother of Mrs. Henry McElderry.

Half-length figure, seated, facing left front with hands crossed on a table to the left; brown hair, blue eyes, fair complexion; short-sleeved, high-waisted dress with low neck, a scarf over lower part of arms; curved upholstered chair back to right; background badly cracked.

The portrait has obviously been restored by an inexperienced hand and overpainted. Judging from the photograph, the signature, which may have been Eichholtz at one time, appears as "Eckhofer 1813" and the date may very easily have been misinterpreted as well as the name. If the portrait was painted on a wedding trip the date would probably have been 1812. In spite of the bad condition of the painting the general style of the portrait resembles the portraits by Eichholtz. It is not known if the Ledger entry of 1813 refers to the McElderry portraits or whether other entries under Frances Evans (252) refer to them.

Collections: From the subject to her daughter, Mrs. John J. Gill; Mr. John J. Gill, St. Louis, Mo., and Mexico, Mo.; his daughter, Mrs. Esther Gill Gauss; her daughters, the Misses Gauss, Greeley, Colo.

The Misses Gauss, Greeley, Colo.

512 McFarquhar, Rev. Colin

1816 · Canvas · 29 x 24 *Illus. p.*

Colin McFarquhar was born in Killearnean, County of Ross and Cromarty, Scotland, in 1729, and died in Hagerstown, Md., Aug. 27, 1822. A graduate of the University of Aberdeen in 1753, he did post-graduate work at the University of Edinburgh and was licensed as a minister in 1756. On May 15, 1764, he married Elizabeth Jeffrey, 1741-1805, daughter of Ninnian Jeffrey, overseer of a manufacturing station at Lochcarron, Scotland. Having emigrated from Scotland to America, the Rev. Colin McFarquhar became pastor of Donegal Presbyterian Church, near Mount Joy in 1776 and served as its pastor until 1806. His wife and three daughters came to America in 1783. The Donegal Church, founded before 1721 by Scotch-Irish settlers from the North of Ireland, was the first Presbyterian church in Lancaster Co. and is famous for its "Witness Tree," a great oak. Under the tree, in September, 1777, when an express rider had informed the congregation that the British army had

invaded Pennsylvania, the Rev. Mr. Farquhar and his flock joined hands and pledged their loyalty to the cause of liberty. After retiring from his pastorate, the minister lived with his daughter Mary and her husband David Cook in Hagerstown, Md. He, his daughter, who died in 1820, his granddaughter Elizabeth (Eliza) Cook (Boggs) (137), who died in 1817, and his son-in-law, who died in 1821, were all buried in Hagerstown. In 1913 their remains were reinterred in the Donegal Church graveyard.

Ledger: "1816, Aug. 18—Revd. McFarquhar / to 1 portrait 11 5 0 / frame to do 5 12 6 / £ 16 17 6."

Half-length figure of old man with wrinkled face, seated, facing left looking slightly down to left, wearing white wig; black garment with white clerical collar and tabs; right arm on table with hand on a book; background in photograph appears to be paneled with a chair back to right.

A copy of this portrait owned by Robert R. Reed of Washington, Pa., in 1947, was painted by Malcolm Parcell of Washington. After Mr. Reed's death in July, 1947, the copy was given to the Donegal Presbyterian Church. A cousin of Mr. Reed, Alexander P. Reed of Pittsburgh, made the presentation in 1948 in behalf of the estate.

Collections: Colin McFarquhar Reed, 1850-1919, grandson of the subject, Washington, Pa.; his daughter, Mrs. Edward T. Hitchman (Katharine Brownlee Reed), 1875-1961; her daughter, Mrs. Brook Wigginton (Harriette Hitchman).

Mrs. Brook Wigginton, Elm Grove, W. Va.

513 McFarquhar, Janet

c. 1814 · Canvas · 29 x 24 *Illus. p. 299*

Janet McFarquhar, born Mar. 12, 1772, in Scotland, died in Washington, Pa., June 13, 1818, was the daughter of the Rev. Colin McFarquhar (512) and his wife Elizabeth Jeffrey. She came to America in 1783 and was married in 1799 to Alexander Reed, 1776-1842, of Washington, who was the first burgess when Washington was incorporated as a town in 1810. They were the parents of five children.

Three-quarter-length figure, seated, facing left, head turned to front; blue-grey eyes, curled medium brown hair showing from sheer white bonnet trimmed with lace ruffles and ribbons, which extend under chin and tie at side; long-sleeved grey dress with lace overblouse, black lace shawl around shoulders and over lower left arm; red-upholstered chair back to right, background behind figure dark brown, base of column and sky in distance to left.

This portrait is similar in pose and style to the portrait of Mrs. Simon Snyder (Mary Slough Scott) (790), dated 1814 by the Eichholtz Ledger. See notes for Eliza Cook (137).

Collections: Colin McFarquhar Reed, 1804-1888, son of the subject; his son, Colin McFarquhar Reed, Jr., 1850-1919; his son, Alexander Preston Reed.

Alexander Preston Reed, Pittsburgh.

514 M'Lhany, J. A.

1828 · Canvas

Hensel, Revised: "M'Lhany, J. A., (Deceased, for R. J. Arundel) 1828"; Supplement: "M'Elhany [*sic*], J. A., (Deceased, for R. J. Arundel) 1828"; *Pennsylvania Magazine,* 1913: "M'Lhany, J. A., For R. J. Arundel, 1828."

See 12 for the identity of Robert J. Arundel, who commissioned this portrait.

Unlocated.

515 McPhail, Mrs. John

1813 · Canvas · 29 x 24

Ann Mackenzie was the wife of John McPhail, a Philadelphia merchant and the mother of Jane McPhail Humes (376).

Ledger: "1813, Aug. 9—Mrs. McPhail, Dr. / To 1 Portrait £ 7 10 0."

Three-quarter-length figure of young woman, seated, facing right, looking front, hands together on lap; sheer net cap with double pleated ruffle around face, ribbon trim and bow on top, hair in bangs on forehead; silk dress, long sleeves, sheer white fichu collar extending almost to waistline, dark bead necklace; curved chair back with upholstery nails to left, plain shaded background, lighter to left.

Hensel in the January, 1913, *Pennsylvania Magazine of History and Biography,* Addenda, 74, writes of five Eichholtz portraits in the collection of Edward S. Sayres "of the Philadelphia Bar," a great-grandson of Samuel Humes (377). One was of Jane McPhail (Mrs. John) Humes with two children (376). Another is identified as Ann Mackenzie, wife of John McPhail, mother of Mrs. Jane Humes, "sitting, facing left." John McPhail is referred to as "merchant, Philadelphia." The same account is given by Hensel in "An Artistic Aftermath," 109. This portrait is presumably the one

listed and illustrated in the Rains Gallery sale catalogue for Feb. 10, 1937, p. 11, No. 26. There the portrait is entitled "Ann Kensey McPhail." The present location of this painting is not known. The costume and treatment of figure and head, judging from the photograph, substantiate the date of the Ledger entry, 1813. The reproduction shows the sitter facing right.

Collections: Mr. Edward S. Sayres (1913); Rains Gallery (1937).

Unlocated.

*516 McPherson, Colonel John

c. 1820 · Canvas · 29 x 24

John McPherson, born Nov. 1, 1762, in York, died Dec. 2, 1829, in Frederick, Md., was the son of Robert McPherson, 1730-1789, a native of Scotland who had settled at York, and his wife Agnes Miller, died 1802. He married Sarah Smith (517), daughter of James Smith of Frederick, on Sept. 11, 1783.

Half-length figure, seated, facing left front; brownish-grey hair, hazel eyes; black coat, white neck cloth and tie, left hand holding letter with red sealing wax, on table covered with red cloth; at lower right, chair back of light brown wood upholstered in dark red and studded with red nails, plain background in warm light brownish red.

A possible copy of this portrait and its companion is reported as owned by Joslyn Art Museum, Omaha, Neb., not attributed.

Collections: Mrs. Henry W. Rogers, great-granddaughter of the subject, Riderwood, Md.; John McPherson Dennis, Jr., her nephew.

John McPherson Dennis, Jr., Royal Oak, Md.

*517 McPherson, Mrs. John

c. 1820 · Canvas · 29 x 24

Sarah Smith, born Feb. 12, 1767, died July 7, 1821, was the daughter of James Smith, 1743-1801, a native of London who became a wealthy merchant in Frederick, Md. She was married Sept. 11, 1783, to John McPherson (516).

Half-length figure, seated, facing right front; brown hair, grey-blue eyes, white lace cap with ribbon bow on top, tied under chin; bright red chair at lower left, dark green-brown background above, dark reddish-brown curtain to right.

A possible copy, not attributed, reported by Joslyn Art Museum, Omaha, Neb.

Collections: Mrs. Henry W. Rogers, great-granddaughter of subject, Riderwood, Md.; John McPherson Dennis, Jr., her nephew.

John McPherson Dennis, Jr., Royal Oak, Md.

518 Macalester, Charles

1820-*c.* 1830 · Canvas · 29 x 25

Charles Macalester, born Apr. 5, 1765, Cambeltown, Argyllshire, Scotland, died Aug. 29, 1832, Willow Grove, was a son of Charles and Isabella (Mac Quarrie) Macalester. He came to America around 1780-1785 and was naturalized 1786, having settled in Philadelphia. From 1786-1804 he commanded merchant vessels sailing from Philadelphia. Around 1800 he designed *Fanny,* fastest merchant vessel of her day. He operated a prosperous shipping firm in Philadelphia until 1832, was President of the Insurance Co. of the State of Pennsylvania (1825-1832) and a director of the Bank of North America. His wife was Ann Simpson, the mother of several children.

Hensel: "Macalester, Chas., Miss Fanny Hopkins."

It is possible the painting, described in the Pennsylvania Academy of the Fine Arts catalogue as "bust facing right," was painted during the period Eichholtz lived in Philadelphia. It was privately lithographed.

Exhibitions: Pennsylvania Academy of the Fine Arts, Loan Exhibition of Portraiture, 1887-1888 (253), owner Miss Fanny Lathrop Hopkins.

Collections: Miss Fannie Lathrop Hopkins (1888).

Unlocated.

519 Macauley, Daniel Stewart

1824 · Canvas · 28½ x 24

Daniel Stewart Macauley, born in Philadelphia Mar. 6, 1799, was the son of John Macauley, a leading Philadelphia merchant, and his wife, a sister of Admiral Charles Stewart. Daniel S. Macauley was commissioned a midshipman in the U. S. Navy Feb. 1, 1814, before his fifteenth birthday, and remained in service eleven years. He served in the First Troop, Philadelphia City Cavalry from 1825 until 1831. On July 29, 1831, he was appointed consul to Tripoli, remaining in the post until his death, his successor having been appointed Feb. 28, 1849. He married Sarah Yorke (520) on Oct. 28,

1824. They were the parents of two daughters and one son, Edward Yorke Macauley.

Half-length figure of young man, seated, facing right front, left hand crossed over right arm; thick, wavy red hair, blue eyes; cloak around shoulders, blue jacket with high rolled collar, white stock with high collar and gold pin; background of sky and sea or landscape. The portrait is framed oval. Inscription on back, not in the artist's hand: "Daniel S. Macauley / by / JB Eicholtz [*sic*]."

Collections: Rear-Admiral Edward Yorke Macauley, 1826-1894, son of the subject; his son, George H. Macauley; his widow, Mrs. George H. Macauley (Elise Lennig), 1956.

Mrs. George H. Macauley, Old Lyme, Conn.

520 Macauley, Mrs. Daniel Stewart

1824 · Canvas · 30 x 25

Sarah Yorke, born Feb. 2, 1804, died Nov. 12, 1830, was the older of two daughters of Samuel Yorke, 1774-1816, who lived at the countryseat Chalkley Hall near Frankford, now a part of Philadelphia, and his wife Mary Lippincott, 1775-1856. She was married to Daniel Stewart Macauley (520) of Philadelphia on Oct. 28, 1824. Two daughters, Mary and Louisa, married and lived in Europe. Her only son, Edward Yorke Macauley, 1826-1894, followed a naval career, attaining the rank of rear-admiral in 1885. He married in 1858 Josephine Berkeley, daughter of Carter Nelson Berkeley of Virginia.

Half-length figure of young woman, seated, facing left front, right arm on table, hands folded; light brown hair, curled, with center part and curls at sides, hazel eyes; dark red dress with low off-shoulder neckline and short puffed sleeves, ermine-trimmed scarf, wide gold bracelets on each arm; landscape and sky to left, draped curtain in background. The portrait is framed oval. Inscription on back, not in the artist's hand: "Sarah Yorke / by / T. Sully Eicholtz [*sic*] / Philadelphia." The "T. Sully" has been crossed out, "Eicholtz" and "Philadelphia" having been added by another hand.

Collections: Rear-Admiral Edward Yorke Macauley, son of subject; his son, George H. Macauley; his widow, Mrs. George H. Macauley (Elise Lennig), 1956.

Mrs. George H. Macauley, Old Lyme, Conn.

521 Man in Yellow Waistcoat

1824 · Canvas · 30 x 25¼ *Illus. p. 322*

Signed on back: "Eichholtz / 1824."

Half-length figure, facing left front, looking right, hands not showing; light brown hair, green-grey eyes; high white collar and stock with neckpin in white tie, yellow waistcoat, black jacket with rolled velvet collar and metal buttons; rust-red curtain draped in background, various colors in left background.

Collections: From Philadelphia; Harry Shaw Newman in New York, 1944; M. and M. Karolik Collection, Museum of Fine Arts, Boston, Mass. (catalogue, *M. and M. Karolik Collection of American Paintings, 1815 to 1865,* No. 111).

Museum of Fine Arts, Boston, Mass.

*522 Man Wearing Spectacles

c. 1820 · Canvas · 29 x 24

Half-length figure of man, facing front, wearing steel bowed spectacles; brown eyes, black hair; white stock and small bow tie with ruffled shirt front, black jacket with rolled collar, black velvet waistcoat; brownish-green background.

Exhibitions: Exhibition of American Portraits, Collection of John Frederick Lewis, Pennsylvania Academy of the Fine Arts, Philadelphia, 1934 (114), Portrait of a Man, attributed to Jacob Eichholtz; Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (25), lent by the Pennsylvania Academy of the Fine Arts.

Collections: John Frederick Lewis Memorial Collection, Pennsylvania Academy of the Fine Arts.

Pennsylvania Academy of the Fine Arts, Philadelphia.

*523 Maris, Richard

c. 1812 · Canvas · 29 x 24 *Illus. p. 294*

Richard Maris, born Dec. 19, 1772, died Feb. 5, 1817, was the son of Jesse Maris and his wife Margaret Edwards of Delaware Co. He was married to Rachel Ross, 1782-1875, on Nov. 29, 1804, and had four sons by this marriage. Maris became a prosperous merchant in Philadelphia.

Middle-aged man, seated, left hand inside jacket, facing slightly right; blue eyes, brown hair with sideburns; black jacket with rolled collar, brass buttons, white collar, stock and shirt ruffle; right

hand on a French chair arm, red upholstery, olive-brown background.

A copy of this portrait, by an unknown artist, was made about 1920, according to Mrs. William R. Maris. It was exhibited at the Eichholtz Exhibition in York, April, 1959 (30), also a copy of the portrait of Mrs. Maris (31), both lent by the Pennsylvania State Museum, Harrisburg. These copies had been in the collection of Mr. and Mrs. William L. Degn (Alice Stevenson Maris), from whose estate they were acquired by the Commonwealth of Pennsylvania. The Degn residence, Hope Lodge, Whitemarsh, Montgomery Co., is the property of the state. Some portraits of Maris family subjects, formerly in the Degn collection, now owned by the Commonwealth of Pennsylvania, were previously attributed to Eichholtz. They are not considered by the compiler to be characteristic of Eichholtz painting. They may be copies.

Exhibitions: American Portraits in California Collections, Santa Barbara Museum of Art, April 6-May 8, 1966 (22), lent by Mrs. William R. Maris.

Collections: William Maris, 1814-1894, son of the subject; Richard Maris, 1837-1882, grandson of the subject; William Maris, 1863-1932, great-grandson; William Richard Maris, 1890-1938, great-great-grandson; Mrs. William R. Maris.

Mrs. William R. Maris, Santa Barbara, Calif.

*524 Maris, Mrs. Richard

c. 1832 · Canvas · 29½ x 24¼ *Illus. p. 294*

Rachel Ross, born Mar. 23, 1782, died July 5, 1875, was the daughter of lawyer Thomas Ross of West Chester and his wife Rachel Longstreth. She was married to Maris on Nov. 29, 1804, at Horsham Meeting. Both families were Quakers, Thomas being a grandson of Thomas Ross, the noted Friends' preacher.

Seated woman, right elbow on table, hand to face, facing slightly left; blue eyes, brown hair, in curls showing from elaborate lace ruffled bonnet with ribbons on top and ribbon ties hanging over shoulders; dark green dress, long full sleeves, large belt buckle, sheer embroidered white collar around neck and shoulders; figured table cloth to left under a large urn, greenish-brown background.

A copy of this portrait and the companion (523) were made by an unknown artist about 1920 for Mr. William L. Degn. The copy was exhibited with the copy of the companion portrait of the subject's husband at the Eichholtz Exhibition in York, 1959.

Collections: William Maris, 1814-1894, son of the subject; Richard Maris, 1837-1882, grandson of the subject; William Maris, 1863-1932, great-grandson; William Richard Maris, 1890-1938, great-great-grandson; Mrs. William R. Maris.

Mrs. William R. Maris, Santa Barbara, Calif.

525 Maris, Dr. Richard

1832 · Canvas · *c.* 29 x 24

Facsimile signed on relined back: "Eichholtz 1832."

Richard Maris, born Jan. 9, 1808, died 1891, was the second son of Richard Maris (523) and his wife Rachel Ross (524).

Young man, half length, seated, facing slightly to right; blue eyes, thick light brown hair; high black stock, brownish-black coat, cape with mauve lining and collar around shoulders; landscape and sky in distance behind figure, a column to left. Subject holds glove in his left hand.

Exhibitions: Eichholtz Exhibition, York, 1959 (32, ill. 13), lent by the Pennsylvania State Museum, Harrisburg. The illustration is labeled incorrectly as Richard Ross, Jr.

Collections: Maris family collection; Mrs. William L. Degn (Alice Stevenson Maris), grand-niece of the subject; Commonwealth of Pennsylvania; portrait hangs at Hope Lodge, Whitemarsh, Montgomery Co.

Pennsylvania Historical and Museum Commission, Harrisburg.

*526 Markley, Philip Schwenk

1824 · Canvas · 30 x 25

Philip Schwenk Markley, a descendant of Jacob Markley of Skippack, Montgomery Co., who died in 1783, was born July 2, 1789, at Skippack near Norristown, died Sept. 12, 1834, buried at St. John's Episcopal Churchyard, Norristown. He was the third child of John Markley, born 1764, and his wife Elizabeth Schwenk, daughter of George and Veronica Schwenk of Frederick Twp. Philip Markley married Mrs. Anna Helen A. Plumstead, who died in 1846 in Philadelphia. They had two daughters, Elizabeth and Jane. He became a member of the Montgomery County bar, 1810; state senator, 1819-1824; Member of Congress, 1823-1828; and was appointed attorney general of Pennsylvania, 1829. He was also naval officer of Philadelphia.

Half figure of a large man, seated, facing left front, left hand holding walking stick; light brown hair brushed forward with short sideburns, florid complexion, blue eyes, rimmed metal spectacles; high white collar, small black bow tie, narrow white shirt ruffle, buff-colored waistcoat with standing collar, black jacket with brass buttons; background, various browns and greens, small area of red chair back to right. Canvas in frail condition, with several patches on back of canvas.

The family genealogy was recorded by the Markley Freundschaft, *Descendants of Jacob Markley of Skippack, Montgomery County, Pennsylvania* (1884).

Exhibitions: Centennial Celebration of Montgomery County, Norristown, 1884, dated 1824.

Collections: The Markley Freundschaft, Descendants of Jacob and Barbara Markley; Regina Lewis Holtzman; gift to the Historical Society of Montgomery County, Aug. 19, 1935.

Historical Society of Montgomery County, Norristown, Pa.

*527 Markley, Samuel

c. 1812 · Panel · 15 x 12

Samuel Markley, born Nov. 1, 1787, died Mar. 25, 1829, at Norristown, was the second child of John Markley, born 1764, and his wife Elizabeth Schwenk, daughter of George and Veronica Schwenk of Frederick Twp. He married Mary Harper of Chester Co. who was born Sept. 27, 1797. Samuel continued the tannery business of his father in Norristown.

Half-length figure, seated, facing left front, with right arm and hand over red-painted wood chair back, left hand partly visible on lap, holding spectacles; reddish light brown hair brushed forward with sideburns, blue eyes, long nose, high white collar, tie and shirt ruffle crudely brushed, light buff waistcoat with covered buttons, black jacket; plain brown background.

The panel is cracked vertically through the middle and warped; only a narrow brown wood strip is glued around top of the panel. The painting resembles the early work of Eichholtz. The panel is inscribed on back in ink script: "Samuel Markley Mother's Father / Born 1738 [*sic*] / Died March 25, 1829 / aged 42 years." A label on back names those confirmed in St. John's Church, Norristown, Mar. 31, 1816, and includes Samuel Markley and Philip Markley. Another label, in ink script, reads: "Samuel Markley, born 1787 died 1829, Member of the Library Co. Loaned by S. Markley Lewis in the Chism Collection for the Norristown Library Company, 1912."

Collections: S. Markley Lewis; the Markley Freundschaft, Descendants of Jacob and Barbara Markley; Regina Lewis Holtzman; gift to the Historical Society of Montgomery County, Aug. 19, 1935.

Historical Society of Montgomery County, Norristown, Pa.

*528 Markoe, John

c. 1815 · Canvas · 29 x 24

John Markoe, born in Philadelphia Dec. 24, 1781, died there in 1834, was the son of Abraham Markoe, 1727-1806, and his second wife, Elizabeth Baynton, whose marriage at Christ Church, Philadelphia, is dated Dec. 16, 1773. He married Mehitabel (Hitty) Cox (529) in 1804 and succeeded his father, who was of French Huguenot descent and had come to Philadelphia before the Revolution from St. Croix, as head of extensive business interests in Philadelphia. About 1810 a mansion was built for him, designed by Benjamin Latrobe and supervised by Robert Mills, on Chestnut Street between 9th and 10th. According to Talbot Hamlin, Latrobe's biographer, the house was original in concept, and was no doubt elegant for the times. John's eldest half-brother, Peter Markoe, established a considerable literary reputation in Philadelphia.

Half-length figure, seated, facing right front, hands not showing; thin brown hair brushed forward over center of forehead, slightly grey sideburns, hazel eyes, florid complexion; dark brown jacket with standing velvet collar, brown waistcoat with standing collar and cloth-covered buttons, white neckband folded down at throat; red-upholstered chair back without nails to left, background plain in shades of warm grey, darker on right side.

A direct descendant of the subject, Dr. Mary De Witt Pettit, who was moving away from Philadelphia, offered her paintings and family records to the Library Company of Philadelphia. This portrait and its companion were unattributed until they were cleaned for the Library Company in 1965 by Theodor Siegl who suggested the attribution. Only the companion portrait of Mrs. Markoe was relined in 1965, but no signature appeared. Both portraits

are characteristic of Eichholtz painting around 1815.

Collections: Dr. Mary De Witt Pettit; given by her to the Library Company of Philadelphia, Jan. 9, 1965.

Library Company of Philadelphia, Philadelphia.

*529 Markoe, Mrs. John

c. 1815 · Canvas · 29 x 24

Mehitabel, known as Hitty, Cox, born in 1785, died in 1863, was a daughter of James S. Cox, a native of Bermuda who became a prominent Philadelphian, and his wife Catherine Sitgreaves. In 1804 she married John Markoe (528).

Three-quarter-length figure, seated, facing right front, head turned to left, right hand and arm over mahogany chair arm, left hand not shown; blue eyes, fair complexion, pink cheeks, short medium blond curls on each side of face, showing from a flat white cap with narrow ruffle across forehead; white Empire-style gown with long sleeves held above cuff by white ribbon, double scalloped high-standing embroidered collar open below throat, white shawl with paisley border covering left arm, which rests on chair arm; background plain in brown tones to left and behind figure, vertical area to right dividing the brown tones from light grey background. The portrait was cleaned and relined for the Library Company of Philadelphia in 1965.

Collections: Dr. Mary De Witt Pettit, direct descendant of the subject; given by her to the Library Company of Philadelphia, Jan. 9, 1965.

Library Company of Philadelphia, Philadelphia.

530 Marshall, Chief Justice John (after Henry Inman)

1841 · Canvas · 36 x 28¼

Inscribed on back by the artist: "This portrait of the late / Judge Marshall is / presented to the Colonization / Compy of Philadelphia by / J. Eichholtz 1841."

John Marshall was born Sept. 24, 1755, near Germantown, Va., died July 6, 1835, Washington, D. C. He is buried in Richmond, Va. In 1782 he married Mary Willis Ambler, the daughter of the then treasurer of Virginia. She died in 1831. Marshall served as lieutenant and then captain in the Revolution. He was admitted to the bar in 1781 after a brief course of study at the College of William and Mary. An ardent champion of the adoption of the Constitution, he was recognized as a bulwark of Federalist politics. After brief, but effective, party service as Commissioner to France, 1797, Congressman, 1798-1800, and Secretary of State, 1800, he was nominated Chief Justice of the Supreme Court by John Adams on Jan. 20, 1801, and held that office for the remainder of his life. Marshall is generally regarded as "the principal founder of judicial review and of the American system of constitutional law."

Hensel: "C. J. John Marshall, Hist. Society of Penna." Sawitzky, *Catalogue,* 103, illus. 244.

Half-length figure, seated, facing right, looking front; brown eyes, grey hair and sideburns; black coat and vest, white stock and tie; brown wooden chair upholstered in red to left, table covered with red cloth on which right arm rests, right hand on top of edge of book upright on his lap, plain background with various tones of grey and brown.

This portrait is a close copy after the original by Henry Inman, 1831-1832, owned by the Law Association of Philadelphia. A replica of the Inman portrait is owned by the Virginia State Library, Richmond, Va. Another Inman portrait of the subject is owned by the Pennsylvania Academy of the Fine Arts, Philadelphia.

Exhibitions: 28th Annual, Pennsylvania Academy of the Fine Arts, 1851 (52), Portrait of Chief Justice Marshall. Pennsylvania Colonization Society.

Collections: Presented by the artist to the "Colonization Company of Philadelphia," 1841; presented by the Pennsylvania Colonization Society, July 20, 1923, to the Historical Society of Pennsylvania.

Historical Society of Pennsylvania, Philadelphia.

531 Marshall, Chief Justice John (after Henry Inman)

c. 1841 · Canvas · 30 x 25

Hostetter (out of chronological order, 111); "R. L. E. [Robert Lindsay Eichholtz house]—John Marshall, Chief Justice of U. S.—N. Y." Hensel: "Marshall, Chief Justice John."

Similar to the portrait of John Marshall owned by the Historical Society of Pennsylvania (530), this portrait without the hand is also considered to be after Henry Inman. A copy of an Eichholtz portrait of the subject, probably after this one, by W. B. Chambers is owned by the American Scenic

and Historic Preservation Society, New York (Frick Art Reference Library notes).

Exhibitions: Lancaster Exhibition, 1912 (165), lent by Miss Susan L. Ziegler; Exhibition of Contemporary Portraits 1585-1830, Virginia House, Richmond, Va., April 29, 1929 (151), lent by The Brook, New York.

Collections: Probably the portrait formerly in the Eichholtz house and owned in 1912 by Miss Susan L. Ziegler, stepdaughter of Robert Lindsay Eichholtz, 1833-1912, son of the artist; The Brook.

The Brook, New York City.

532 Matter, George

1809 · Panel

George Matter, born 1761, died in Lancaster July 15, 1837, was appointed justice of the peace in 1810 by Gov. Snyder before Lancaster was incorporated as a city. He held the office the remainder of his life. His will, made Mar. 15, 1829, and probated Aug. 2, 1837, mentions his wife Catherine, a daughter Mary Catherine Miller, and a grandson George M. Miller.

Ledger: "1809, May 19—George Matter, Dr. / To painting a profile / To gilt frame for ditto £ 1 17 6."

Unlocated.

533 Mayer, Christopher Bartholomew

1814 · Canvas · 29 x 23½ *Illus. p. 299*

Christopher Bartholomew Mayer, born in 1756, died Aug. 11, 1815, was the eldest son of George Ludwig Mayer (born Ulm, Germany, 1727, died Lancaster 1793), and his first wife, Maria Barbara Diemer. He was married Jan. 2, 1783, to Susannah Burkhart (541). They were the parents of eight children. A hardware merchant, Mayer was prominent in political affairs and was for some years in the state senate.

Impink, 67.

Seated figure, facing right, head almost front, right hand holding steel-rimmed spectacles; grey hair off forehead, worn long in back, grey-blue eyes, long nose; white collar, pleated shirt ruffle and sheer bow tie with points, black jacket, black waistcoat; red chair back to left, plain background in brown tones.

This is a companion portrait to the one of Mrs. Mayer (541) signed and dated 1814, and closely resembles other portraits of the subject. The first entry in Eichholtz's Ledger for Christopher Mayer is under the date June 16, 1813, for 5 portraits. It is possible that this entry refers to five portraits of Mayer himself. There are several Ledger entries for Christopher Mayer between 1813 and 1815, also entries to the Estate of Christopher Mayer in 1816, and entries after 1816 to his widow, Mrs. Susannah Mayer. Brantz Mayer, *Memoir and Genealogy of the Maryland and Pennsylvania Family of Mayer,* has been consulted to establish dates and relationships of Mayer portrait subjects painted by Eichholtz.

Collections: Samuel Cooke Mayer, son of the subject, and Mary Hunter Mayer, his wife; their daughter, Miss Mary Hunter Mayer; bequest to George Louis Mayer, 1881-1952, a cousin, son of Charles Wright and Lucy Wilson Mayer; Miss Rhoda Unger Mayer, his sister and a great-great-granddaughter of the subject.

Miss Rhoda U. Mayer, Port Royal, Pa.

534 Mayer, Christopher Bartholomew

c. 1814 or later copy · Canvas · 30 x 25

Impink, 69. *Reading Public Museum and Art Gallery, Catalogue of Oil Paintings* (fourth edition, 1953), 27.

The Reading Museum *Catalogue* records an inscription on the back: "Portrait of Mr. Christopher Mayer by Jacob Eichholtz." This portrait is considered a close copy of the same subject in the collection of Miss Rhoda U. Mayer (533) and similar to 535.

Collections: Possibly Mrs. John Burkhart Mayer (Susan de Benneville Keim), or Mrs. George May Keim (Juliana Catherine Mayer), 1806-1857; George de Benneville Keim, grandson of the subject; bequest of his daughter, Mrs. Thomas Lynch Montgomery (Susan Keim), great-granddaughter of subject, to the Reading Public Museum and Art Gallery, 1934.

Reading Public Museum and Art Gallery, Reading, Pa.

535 Mayer, Christopher Bartholomew

1814 or later copy · Canvas · 29 x 24

This portrait, formerly known as Christian Mayer

(1763-1842), is exactly like other portraits known to represent Christopher Bartholomew Mayer. The reference in Barnes, 124, to a portrait of Lewis Casper Zorn Mayer in the collection of Frederick Van Kleeck of White Plains, N. Y., is apparently an error in identifying this portrait. Only two Eichholtz portraits were recorded by the Frick Art Reference Library, in 1939, in the Van Kleeck collection, this portrait and the one now listed as Susan Ottilia Mayer (570).

Collections: Mrs. William C. Hamilton (Susan Julia Mayer), the subject's granddaughter; her daughter, Mrs. Frederick B. Van Kleeck (Estelle Hamilton); her son, Frederick B. Van Kleeck, Jr.; Mrs. Frederick B. Van Kleeck, Jr. (1949).

Unlocated.

536 Mayer, Christopher Bartholomew

1813 or later · Canvas · 26 x 22

Ledger: "1813, July 20—Christopher Mayer, Dr. / To 5 portraits—£ 37 10 0; 1816, June 1—Estate of Christopher Mayer."

Bust portrait of the subject similar to other portraits with same costume; framed with gilt mat, oval opening. It is not known if this portrait was painted for Christopher Mayer or commissioned by his wife Susannah and copied from an early portrait. See 533.

Collections: Dr. Richard B. Wetherill, grandson of Mrs. Charles Wetherill (Margaretha Sybilla Mayer); Tippecanoe County Historical Association.

Tippecanoe County Historical Association, Lafayette, Ind.

537 Mayer, Christopher Bartholomew

1813 · Canvas

Ledger: "1813, July 20—Christopher Mayer, Dr. / To 5 Portraits—£ 37 10 0."

This commission may refer to five portraits of Christopher Bartholomew Mayer himself. Four portraits of him are known and listed, similar in costume and date.

Unlocated.

538 Mayer, Christopher Bartholomew

1814 · Panel

Ledger: "1814, Jan. 21—Christopher Mayer, Dr. / To profile—£ 1 10 0."

Unlocated.

539 Mayer, Christopher Bartholomew

1814 · Panel

Ledger: "1814, Apr. 23—Christopher Mayer, Dr. / To painting profile—£ 1 10 0."

Unlocated.

540 Mayer, Christopher Bartholomew (posthumous)

1816

Ledger: "1816, June 1—George L. Mayer, Dr. / To 1 small portrait of his / late father 2 5 0."

This Ledger entry, crossed out, was possibly included in the entry for the Estate of Christopher Mayer, 1816, June 1, "To 1 small portrait—$6.00." A copy and supplement of the Mayer family genealogy by Harriet Hunter Mayer of Reading give the death date of Christopher Bartholomew Mayer at Lancaster Aug. 11, 1815 (Historical Society of Berks County manuscript).

Unlocated.

541 Mayer, Mrs. Christopher Bartholomew

1814 · Canvas · 29 x 23½ *Illus. p. 299*

Signed on back: "Eichholtz / 1814."

Susannah Burkhart, 1761-1848, was a daughter of George and Anna Maria Burkhart who in 1764 built the large stone house on the northwest corner of Duke and Orange Streets, Lancaster. The parents of Susannah's husband Christopher Bartholomew Mayer (533) also lived in the house, later the site of St. Paul's Reformed Church. On Jan. 2, 1783, Susannah Burkhart married Christopher Bartholomew Mayer. They had eight children and many family portraits are recorded.

Impink, 67, illus. 68.

Seated woman, facing left front; grey-blue eyes, brown curls showing under ruffle of net cap with

bow on top, brown silk or velvet dress with sheer white yoke, short puffed sleeve, dark scarf behind figure and over right arm, right hand on chair arm, left hand on lap, red-upholstered chair with wood trim on back and arm; background greenish browns with a column to left.

Collections: Samuel Cooke Mayer, son of the subject, and Mary Hunter Mayer, his wife; their daughter Miss Mary Hunter Mayer; bequest to George Louis Mayer, 1881-1952, a cousin, son of Charles Wright and Lucy Wilson Mayer; Miss Rhoda Unger Mayer, his sister and a great-great-granddaughter of the subject.

Miss Rhoda U. Mayer, Port Royal, Pa.

542-546 Mayer, Mrs. Christopher Bartholomew

1818-1820

The following Hostetter entries and one entry by Hensel under Susannah Mayer are not identified as existing portraits. Some may represent copies of the portraits of Christopher Bartholomew Mayer for his widow.

"1818, Oct. 20—Susannah Mayer, portrait—$25." Hensel: "Mayer, Mrs. Susannah, 4 portraits, 1818; Mayer, Miss Susannah, 1818."

"1818, Oct. 20—Mr. S. Mayer, portrait—$25." (This entry may have been another unnamed commission for the widow of Christopher Bartholomew Mayer and the recording may have been a misprint.)

"1819, July 9—Mrs. Susanna Mayer, 1 portrait—$30."

"1820, June 8—Susanna Mayer, 2 portraits—$50."

Unlocated.

547 Mayer, Mrs. Christopher Bartholomew

1827 · Canvas · 30 x 25 *Illus. p. 334*

Hostetter: "1827, June 8—Mrs. Susannah Mayer, 2 portraits—$60." Impink, 69. *Reading Public Museum and Art Gallery, Catalogue of Oil Paintings* (fourth edition, 1953), 28 (illus.).

Half length, seated, facing left front; brown wavy hair parted in center shows from under sheer blue-white elaborate ruffled bonnet with ribbon bows at sides, tied under chin; grey-blue eyes, pink cheeks; black silk dress, long sleeves full at the top, left hand on lap; black shawl over shoulders crossed in front, with pale blue ribbonlike pattern; red chair back to right, background plain shaded from dark to light greenish browns.

Judging by the age of the subject and the style of the painting, this is probably one of the portraits listed in the Ledger for 1827. See 548. The Reading Museum *Catalogue* records an inscription on the back: "Portrait of Mrs. Christopher Mayer by Jacob Eichholtz."

Collections: Possibly from Mrs. John Burkhart Mayer (Susan de Benneville Keim), or Mrs. George May Keim (Juliana Catherine Mayer), 1806-1857; George de Benneville Keim, grandson of the subject; bequest of his daughter Mrs. Thomas Lynch Montgomery (Susan Keim), great-granddaughter of subject, to the Reading Public Museum and Art Gallery, 1934.

Reading Public Museum and Art Gallery, Reading, Pa.

548 Mayer, Mrs. Christopher Bartholomew

1827 · Canvas · 26 x 22

Hostetter: "1827, June 8—Mrs. Susanna Mayer, 2 portraits—$60."

Head and shoulders, facing left front; sheer net bonnet with ribbon bows on top, folded ruffle around face and tied under chin, curls showing; white collar around high neck of dark dress; background plain with dark-reddish tones. Framed with gilt mat, oval opening.

It is thought that the Hostetter copy of the Ledger entry refers to two portraits of Mrs. Mayer, this one and 547. The costumes are somewhat different, but the sitter's age appears to be the same.

Collections: Dr. Richard B. Wetherill, grandson of Mrs. Charles Wetherill (Margaretha Sybilla Mayer); Tippecanoe County Historical Association.

Tippecanoe County Historical Association, Lafayette, Ind.

549 Mayer, Colonel George

1833 · Canvas · 30 x 25 *Illus. p. 345*

George Mayer, born Aug. 3, 1781, died Sept. 9, 1862, was the son of George Ludwig Mayer, 1727-1793, Lancaster merchant, and his second wife Maria Barbara Haller, 1758-1837. He was married on Apr. 21, 1814, to Mary Carpenter Smith (553).

Mayer was commissioned lieutenant colonel in the 69th Regiment, Pennsylvania Militia, during the War of 1812 and commanded a battalion which marched to Baltimore. He became a prosperous hardware merchant in his native city and was a half brother of Christopher Bartholomew Mayer (533) and a brother of the Rev. Lewis Mayer (564).

Hostetter: "1833, Oct. 9—George Mayer, Kit Kat portrait of daughter, Serena—$50. Portrait of himself—$30." Hensel: "Mayer, George, Numerous portraits."

Half length seated, facing right front; light brown hair, blue eyes; high white collar, black stock and small bow tie, white shirt ruffle, buff-colored waistcoat, black jacket with rolled collar; left arm and hand over upholstered chair back; plain background in greens and greys.

This portrait of Col. George Mayer, differing only slightly from 550, owned by Mr. Bausman, except for the costume, may be somewhat the earlier of the two. The pair of the Colonel and his wife (549 and 553) have descended together in the family. It is possible, however, that one of two unlocated portraits may be referred to in the 1833 Ledger entry. The exact dates of located Mayer portraits are not determined, nor have copies been distinguished.

Exhibitions: Lancaster Exhibition, 1912 (168), lent by Mrs. George M. Franklin.

Collections: George M. Franklin, the subject's grandson and his wife, Sarah Steinman; George Steinman, her brother; William Buel Franklin; William Buel Franklin, Jr.; Mrs. Charles B. Grove, Jr., the subject's great-great-great-granddaughter.

Mrs. Charles B. Grove, Jr., Rohrerstown, Pa.

550 Mayer, Colonel George

1834-1838 · Canvas · 30 x 24 *Illus. p. 345*

Hostetter: "1834, Dec. 2—George Mayer, portrait—self and lady—$60; 1836, July—George Mayer, copy of his portrait—$30." Hensel: "Mayer, George, Numerous portraits."

Half-length seated figure, facing right front; brown hair with greying sideburns, blue eyes; high white collar, black stock and large black bow tie, white shirt ruffle, black waistcoat and jacket with rolled collar; left arm and hand over red-upholstered chair back; plain background in shades of brown.

According to Mrs. Hostetter's copy of the Eichholtz Ledger there were four portraits of the subject recorded by Eichholtz. This may be the 1834 portrait, or a copy made in 1836, or the portrait of 1838 painted for his daughter Serena, whose portrait is in the same collection today. The costume and appearance indicate this to be a later portrait than the same subject (549) owned by Mrs. Grove, which is thought to be the 1833 portrait. The owner is descended from Bausman and Franklin families, Lancaster Co.

Exhibitions: Eichholtz Exhibition, York, 1959 (52), lent by Mr. and Mrs. J. W. B. Bausman, Exton.

Collections: Mrs. J. W. B. Bausman (Blanche Franklin), granddaughter of the subject; Mr. and Mrs. J. W. B. Bausman, Jr.

Mr. and Mrs. J. W. B. Bausman, Jr., Exton, Pa.

551, 552 Mayer, Colonel George

1833-1838 · Canvas

Hostetter: "1838, April 10—George Mayer, portrait of himself for Serena—$40." See 549, 553 for other Hostetter references which may refer to unlocated portraits numbered here.

It is not determined specifically which dates in Mrs. Hostetter's copy of the 1817-1842 Eichholtz Ledger apply to the four listed portraits of Col. George Mayer. See Serena Angelica Mayer (568).

Unlocated.

553 Mayer, Mrs. George

1834 · Canvas · 30 x 25 *Illus. p. 345*

Mary Carpenter Smith of Smithland was born in 1784, died Apr. 6, 1853. She was a daughter of John Smith, 1747-1816, and his wife Mary Carpenter, 1753-1801, a daughter of Dr. Henry Carpenter of the pioneer Zimmerman-Carpenter family of Lancaster. She married Col. George Mayer (549, 550) on Apr. 21, 1814.

Hostetter: "1834, Dec. 2—George Mayer, portrait—self and lady—$60." Hensel: "Mayer, Mrs. George, 2 portraits."

Half-length seated figure, facing left front; brown hair parted in center with curls on side, brown eyes; wide lace ruffles on bonnet with lace ties hanging below chin; black dress, long sleeves full near shoulder, sheer white collar over shoulders, pinned in front of neck; right elbow on red-upholstered chair arm and hand under right side of face; subject wears spectacles; red curtain to right in background with sky and clouds to left.

Although the spectacles make the subject appear odd and older than she may have been, this portrait is considered earlier than the same subject (554) in the collection of Mr. Bausman. This portrait was restored after 1912; the restorer added spectacles after finding that the artist had originally included them, according to Mrs. William Buel Franklin, Jr. A label on the stretcher from the 1912 Lancaster Exhibition reads: "Mrs. George Mayer, Eichholtz, owner George M. Franklin, 325 W. Charlotte Ave., 32 Prince St. Reg. no. 165, cat. no. 169." On stretcher in pencil: "painted by Eichholtz." The 1912 catalogue description must be in error as this subject and the one of the present companion portrait (549) face in directions opposite from the ones there described, but in the same direction as in photographs in Album I. No spectacles appear in the photograph of the portrait in Album I which was made in 1912. The album caption must be an error; this is not the portrait of the subject owned by J. W. B. Bausman, Jr., today.

Exhibitions: Lancaster Exhibition, 1912 (169), lent by Mrs. George M. Franklin.

Collections: George M. Franklin, the subject's grandson, and his wife, Sarah Steinman; George Steinman, her brother; William Buel Franklin; William Buel Franklin, Jr.; Mrs. Charles B. Grove, Jr., the subject's great-great-great-granddaughter.

Mrs. Charles B. Grove, Jr., Rohrerstown, Pa.

554 Mayer, Mrs. George

1834-1836 · Canvas · 30 x 24 *Illus. p. 345*

Hostetter: "1834, Dec. 2—George Mayer, portrait—self and lady—$60; 1836, Dec. 7—George Mayer, portrait of Mrs. Mayer—$30." Hensel: "Mayer, Mrs. George, 2 portraits."

Half-length figure, facing left front; dark brown hair parted in center with small curls near cheeks, brown eyes; sheer white bonnet with double row of narrow ruffles around face, tied at right side under chin with long net ties; black dress with full sleeves; sheer double-lace collar hanging over shoulders, fastened at neck with large cameo brooch; background of shaded browns.

The restoration of this portrait shows evidence of some overpainting, the face lacking the usual warm colors of Eichholtz painting, and few variations of values in the black dress.

Exhibitions: Eichholtz Exhibition, York, 1959 (52), lent by Mr. and Mrs. J. W. B. Bausman, Exton.

Collections: Mrs. J. W. B. Bausman (Blanche Franklin), granddaughter of the subject; Mr. and Mrs. J. W. B. Bausman, Jr.

Mr. and Mrs. J. W. B. Bausman, Jr., Exton, Pa.

555 Mayer, George Louis

1816-1819 · Canvas · 30 x 25 *Illus. p. 318*

George Louis Mayer, born Feb. 11, 1791, died Apr. 1, 1837, was the son of Christopher Bartholomew Mayer (533) and his wife Susannah Burkhart (541). He was married on May 30, 1816, to Esther Cox Clarkson (558), daughter of the Rev. and Mrs. Joseph Clarkson of Lancaster. Mayer was a graduate of Yale University, a successful hardware merchant of Lancaster, a trustee of the old Lancaster Academy established 1829, and fourth President of the Farmers Bank, which position he filled for seven years.

Impink, 68.

Young man, almost three-quarter figure, facing left front, right hand holding coat lapel; dark hair loosely brushed, worn in a queue, with long sideburns, grey-blue eyes; high white neckband with small bow, white shirt front showing through opening of black waistcoat which is buttoned at top; red chair back with brass nails to right, plain background in brown tones.

Collections: Miss Mary Hunter Mayer, granddaughter of subject; Miss Rhoda Unger Mayer, a collateral great-granddaughter of the subject.

Miss Rhoda U. Mayer, Port Royal, Pa.

556 Mayer, George Louis

1816 · Canvas

Ledger: "1816, Dec. 27, George L. Mayer Cr. / By cash paid, for his sister Susan Mayer $54. / For a large likeness and frame."

This commission, not identified, may represent the portrait of the sister of George Louis Mayer, Susan Ottilia Mayer who married in 1817 her cousin Lewis Casper Zorn Mayer. See 569.

Unlocated.

557 Mayer, George Louis

1819

Hostetter: "1819, Oct. 4—Geo. Louis Mayer, 2 small portraits of wife and self—$10." See 559.

Unlocated.

558 Mayer, Mrs. George Louis

1819 · Canvas · 30 x 25 *Illus. p. 318*

Esther Cox Clarkson, born June 3, 1795, died Dec. 29, 1881, was the daughter of the Rev. Joseph Clarkson and his wife Grace Cox Clarkson of Lancaster. Her father was rector of St. James' Episcopal Church. She was married to George Louis Mayer (555) on May 30, 1816. Of their three children, one son, Samuel Cooke Mayer, an iron manufacturer, became mayor of Reading and married Mary Ann Hunter.

Hostetter: "1819, Jan. 12—Mrs. Geo. Louis Mayer, portrait—$30." Hensel: "Mayer, Mrs. George Louis, 1819." Impink, 68.

Young woman seated toward right, facing slightly left, with right arm over chair arm, right hand showing; dark brown hair dressed high on top, center part, small curls in front of ear; white high-waisted dress, with double-ruffled net collar around neck, long sleeves, deep salmon-colored shawl with paisley trim draped over arms; plain background.

Collections: Miss Mary Hunter Mayer, granddaughter of subject; Miss Rhoda Unger Mayer, a collateral great-granddaughter of the subject.

Miss Rhoda U. Mayer, Port Royal, Pa.

559 Mayer, Mrs. George Louis

1819 · Probably panel

Hostetter: "1819, Oct. 4—Geo. Louis Mayer, 2 small portraits of wife and self—$10." See 557.

Unlocated.

560 Mayer, Jacob

Before 1816 · Canvas

Jacob Mayer, born Apr. 3, 1796, in Lancaster, died there Oct. 11, 1822, was the fourth of the eight children of Christopher Bartholomew Mayer and his wife Susannah Burkhart. He was married in 1820 to Louisa Dannenberg (1802-1834). They had one daughter, Maria Konig (1821-1909), who was married in 1839 to Thomas B. Fitzgerald.

Ledger: "1816, June 1—The Estate of Christopher Mayer, Dr. / To 1 Portrait of Jacob, $30 / frame to do, $12."

This portrait is the only named portrait in a group of items charged to the estate of Christopher B. Mayer. Judging from the charge it was not a small portrait.

Unlocated.

561 Mayer, Jacob

1817 · Panel · 9 x 7

Ledger: "1817, May 17—Jacob Mayer, Dr. / To painting 2 small portraits £ 4 10 0." Hensel: "Mayer, Jacob, 1819." Barnes, 124. Impink, 68, illus. 67.

Half-length seated facing front left; high white stock and tie, dark jacket with rolled collar, dark waistcoat, left arm over chair back.

The portrait has been somewhat overpainted and is not strongly characteristic of Eichholtz painting.

Collections: Miss Marion Douglas Weidman, grandniece of the subject; her niece, Mrs. Mary Johnson McIlvain.

Mrs. Mary Johnson McIlvain, Wyomissing, Pa.

562 Mayer, Mrs. Jacob

1820 · Possibly panel

Louisa Dannenberg, 1802-1834, was the wife of Jacob Mayer (560).

Hostetter: "1820, Dec. 10—Jacob Mayer, small portrait, wife—$10."

Unlocated.

563 Mayer, John Burkhart

1820 · Panel · 9 x 7

John Burkhart Mayer, born Mar. 4, 1803, in Lancaster, died July 4, 1831, in Reading, was the sixth child of Christopher Bartholomew Mayer and his wife Susannah Burkhart. He was married Sept. 4, 1827, to Susan De Benneville Keim (1808-1838). They had one daughter, Mary May, born 1829, who was married in 1866 to Judson R. Sprague. John B. Mayer was a lawyer in Reading at the time of his death.

Hostetter: "1820, Aug. 25—John Mayer, small ¾ portrait—$10." Hensel: "Mayer, John, ¾ size, 1819." Barnes, 124. Impink, 68, illus. 66.

Three-quarter length, seated, facing right, looking

front, right hand on end of upright book in lap; dark hair; white collar; square chair back to left, draped curtain upper left and a hilly landscape and sky to right.

Miss Weidman is quoted in 1942 as saying that the subjects of this portrait and the one of Jacob Mayer were always known as the "little uncles" partly because of their dying young and partly because of the size of these portraits. Judging from the illustration of this small portrait, it seems unlike the quality and style of Eichholtz if painted in 1820. It is no longer in the last listed owner's collection.

Collections: Miss Marion Douglas Weidman, grandniece of the subject; Mrs. William Robinson McIlvain, II, niece of Miss Weidman.

Unlocated.

564 Mayer, Rev. Lewis

c. 1830 · Canvas · 30 x 25 *Illus. p. 341*

Lewis Mayer, born Mar. 26, 1783, at Lancaster, died Aug. 25, 1849, at York, was the son of George Ludwig Mayer, 1727-1793, and his second wife Maria Barbara Haller, 1758-1837. He was married first on Nov. 5, 1809, to Catherine Line, who died Nov. 12, 1820; second, to Mary Gonder Smith, who died Mar. 8, 1865. There were four children by the first marriage and none by the second. Lewis Mayer received his early education at an academy in Frederick, Md., and, converted to the Reformed faith by the Rev. Daniel Wagner, was ordained a minister in the German Reformed Church in 1808. From 1808 to 1821 he served as pastor at Shepherdstown, Va., and from 1821 to 1825 at York. In 1825 he was the founder of the First German Reformed Theological Seminary at Carlisle, affiliated with Dickinson College, moving it to York in 1829, and to Mercersburg in 1835, where it was reorganized as Marshall Theological Seminary and College. The Rev. Mayer resigned his professorship in 1839. From 1827 to 1835 he was editor of the *Magazine of the Reformed Church.* He was the author of *History of the German Reformed Church,* Vol. I, the story of the Swiss Reformation through 1525, published in 1851.

Hensel: "Mayer, Lewis." Rev. Lewis Mayer, *History of the German Reformed Church,* frontispiece illustration with caption: "The original by Eichholtz, engraved by John Sartain."

Bust portrait facing left front, looking front; blue-grey eyes, loosely brushed grey hair with long sideburns; high white collar above wide black neckband, white shirt front, black jacket and black waistcoat; small area of red chair back to right; shadow to left with plain background in browns and greys.

Exhibitions: Eichholtz Exhibition, York, 1959 (56), lent by Mrs. Robert Turner, York.

Collections: John Line Mayer, son of the subject; his son, Charles H. Mayer; his sister, Mrs. Grier Hersh (Julia Lyne [*sic*] Mayer); her daughter, Mrs. Robert P. Turner (Margaret Grier Hersh), great-granddaughter of the subject.

Mrs. Robert P. Turner, York, Pa.

565 Mayer, Lewis

1828 · Probably panel

Hostetter: "1828, May 1—Lewis Mayer, small portrait—$5."

The only known Lewis Mayer of this date was the Rev. Lewis Mayer (564).

Unlocated.

566 Mayer, Margaret

1820 · Probably panel

Margaretha Sybilla Mayer, born Aug. 31, 1804, died Jan. 16, 1882, was the seventh child of Christopher Bartholomew Mayer (533) and his wife, Susannah Burkhart (541). She was married May 1, 1822, to Charles Wetherill, 1799-1838 (859).

Hostetter: "1820, Sept. 5—Mrs. Susannah Mayer, small portrait of her daughter, Margaret—$10."

It is interesting to note that the only other entry for this date in the account book is "Charles Wetherill, small portrait, $10." See 861. These small portraits were probably on panel.

Unlocated.

567 Mayer, Maria Barbara

Maria Barbara Mayer, born July 23, 1794, in Lancaster, died in 1867, was the third of eight children of Christopher B. Mayer (533) and his wife Susannah Burkhart (541). She was married May 31, 1814, to Col. Thomas Beverly Randolph, 1793-1867.

Barnes, 124; Impink, 69n.

There are two references to a portrait of this subject: (1) Impink, "Note—A fine portrait of Maria Barbara Mayer, Susannah Burkhart Mayer's daughter, was in the Stauffer home in Reading for many years, and is now in the possession of a member

of the family"; and (2) Barnes, "The painting of Maria Barbara Mayer, who married Colonel Thomas Beverly Randolph of Virginia, was for many years owned by the late Mrs. James A. Millholland of Cumberland, Maryland. Mrs. Millholland was a granddaughter of Maria Barbara Mayer Randolph. This portrait is now in the possession of Mrs. Van Leer Schriver, the daughter of Mrs. James A. Millholland." It is not known if one of the numerous entries in the Hostetter list under Mrs. Susannah Mayer might be for a portrait of this daughter. The known relatives of the Schriver and Millholland families mentioned by Prof. Barnes know nothing about the existence of such a portrait. It is not known if two portraits existed.

Unlocated.

568 Mayer, Serena Angelica

1833 · Canvas · 36 x 28 *Illus. p. 347*

Signed, l. l.: "J. E. 1833."

Serena Angelica Mayer, born Dec. 16, 1816, died Sept. 11, 1877, was the only daughter of Col. George Mayer (549) and his wife Mary Carpenter Smith (553). She was married Nov. 7, 1837, to Thomas Emlen Franklin (277), prominent Lancaster lawyer, son of Judge Walter Franklin (279). They had twelve children.

Eichholtz Manuscript (on sheet of paper including sketch of Conestoga Creek and Lancaster, 896): "1833 / Oct. 15, Kit-Kat Serena 50 . . . 1836 / April —altering Serena's picture / after having painted a hat / for the same pr order 5 . . ." Hostetter: "1833, Oct. 9—George Mayer, Kit-Kat portrait of daughter Serena—$50."

Three-quarter-length figure standing facing left front with right arm on rock formation and left hand on right arm; medium brown hair center part, curls long in back, grey-blue eyes, face not highly colored, white dress, off-shoulder neck, short full-puffed sleeves, pale blue sash with bow over skirt to right, paisley shawl over right arm, greenish-grey rocks in upper right background, sky in blues with mauve and reddish clouds, dark green sea and waves with sailing vessel on horizon to left, brown rocks in left foreground with signature and date.

This portrait is considered an excellent example of an Eichholtz painting of this period, and suggests the size which the artist recorded for a Kit-Kat portrait. It should be compared to the overelaborate portrait of the subject after marriage, dated 1838 (278).

Exhibitions: Lancaster Exhibition, 1912 (85), lent by Mrs. J. W. B. Bausman; Eichholtz Exhibition, York, 1959 (59, in Addendum), lent by Mr. and Mrs. J. W. B. Bausman, Jr., Exton.

Collections: Mrs. J. W. B. Bausman (Blanche Franklin), daughter of the subject; Mr. and Mrs. J. W. B. Bausman, Jr.

Mr. and Mrs. J. W. B. Bausman, Jr., Exton, Pa.

569 Mayer, Susan Ottilia

1817 · Probably panel

Susan Ottilia Mayer, born Mar. 26, 1799, died Dec. 27, 1888, was the fifth child of Christopher Bartholomew Mayer (533) and his wife Susannah Burkhart (541) of Lancaster. She was married Oct. 28, 1817, to her cousin Lewis Casper Zorn Mayer, 1793-1832, son of Christian Mayer, 1763-1842, a merchant of the Baltimore branch of the same family, and his wife Anna Katherine Baum, 1767-1843. Susan and Lewis Mayer were the parents of three children.

Ledger: "1817, Jan. 1—Susan Mayer (the younger) to 1 small portrait £ 2 5 0."

This entry is presumably for the same subject as (570), but of a slightly earlier date.

Unlocated.

570 Mayer, Susan Ottilia

c. 1817 · Canvas · 29 x 24

Young woman, seated, facing left; dark grey eyes, dark brown hair; white dress, scarlet cloak over right arm, left arm over sofa, ring on second finger of left hand with black stone and pearls, hand holding a scarlet bag with gold clasp and chain; sofa with brown wood and scarlet upholstery; background dark-brownish-green landscape, large tree at left.

This portrait was known by its last two owners as Mrs. Christian Mayer (Anna Katherine Baum, 1767-1843), but this identification is doubtful, since the sitter is shown as a young woman wearing a costume of about 1816, whereas Mrs. Christian Mayer would have been aged fifty in that year. It seems possible that the subject is Susan Ottilia Mayer, because of the reference in Barnes, 124, to a portrait of "Susannah Odelia Mayer, who married her cousin, Lewis Casper Zorn Mayer . . . owned by their great-grandchildren." If one accepts this

identification, the date of the portrait must be before her marriage at the age of 18, on Oct. 28, 1817, for the subject is not wearing a wedding ring. See also 535 and 556. The so-called companion portrait formerly known as Christian Mayer, 1763-1842, actually represents Christopher Bartholomew Mayer, 1756-1815. The reference in Barnes, 124, to a portrait of Susan Ottilia Mayer's husband, Lewis Casper Zorn Mayer, in the collection of his great-grandson, Frederick Van Kleeck of White Plains, N. Y., is considered an error, since only two Eichholtz portraits were recorded by the Frick Art Reference Library, in 1939, in the Van Kleeck collection.

Collections: Mrs. Wiliam C. Hamilton (Susan Julia Mayer), the subject's granddaughter; her daughter, Mrs. Frederick B. Van Kleeck (Estelle Hamilton); her son, Frederick B. Van Kleeck, Jr.; Mrs. Frederick B. Van Kleeck, Jr. (1949).

Unlocated.

571 Mayer Family, Young Man of the

1807 · Panel · 7½ x 5¾

Profile facing left; brown eyes, dark brown hair; white stock, tie and waistcoat, black jacket with brass buttons; brown background.

This panel has an inscription in ink on the back, not in the artist's hand: "Colonel George Mayer 1807." Another inscription on the back, also in ink: "Col. George Mayer, Lancaster, Pa. aged 22. B. 1781. D. 1862." Although this portrait of a very young man and 572 were lent to the Philadelphia Art Alliance exhibition as representing Col. George Mayer, and both are marked 1807 on the back, the subjects bear little resemblance to each other. Neither could represent Col. George Mayer (549) who would have been twenty-six years old in 1807. They appear to be characteristic of early profiles by Eichholtz and probably represent members of the Mayer family.

Exhibitions: Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (26), lent by Mrs. Joseph B. Hutchinson.

Collections: Inherited by Mrs. Joseph Baldwin Hutchinson (Serena Mayer North); bequest of Mrs. Hutchinson, 1960, to the North Museum, Franklin and Marshall College.

North Museum, Franklin and Marshall College, Lancaster.

572 Mayer Family, Young Man of the

1807 · Panel · 7¼ x 5½

Profile to left; grey eyes, black hair, white collar stock and tie, black jacket, dark grey background.

This portrait bears the date 1807 in ink on the back, but was evidently not dated by the artist. The likeness does not resemble that of panel 571, traditionally known as the same subject, and neither portrait could represent Col. George Mayer (549) as a young man. The dates given seem appropriate for the artist's style.

Exhibitions: Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (27), lent by Mrs. Joseph B. Hutchinson.

Collections: Inherited by Mrs. Joseph Baldwin Hutchinson (Serena Mayer North); bequest of Mrs. Hutchinson, 1960, to the North Museum, Franklin and Marshall College.

North Museum, Franklin and Marshall College, Lancaster.

573, 574 Meade, Rev. William C.

1829 · Canvas

Rev. William C. Meade is listed in Desilvers' 1829 Philadelphia Directory as residing at 302 South 2nd Street. Meade was ordained in the Episcopal Church by Bishop Croes of New Jersey in 1824.

Hostetter: "1829, May 1—Rev. W. C. Meade, 2 portraits—$60." Hensel: "Meade, Rev. W. C., portraits, 1827."

It cannot be determined whether these entries bear any relationship to the Hostetter or Hensel references to Bishop Onderdonk (634) or mean two other commissions for the Rev. Mr. Meade.

Unlocated.

575 Melville, Captain

1813 · Canvas

Ledger: "1813, Dec. 1—Recd. Dec. 1, 1813, of Doctor Sam Humes / 20 Dollars for Captn. Melville's / portrait. J. E."

Unlocated.

576 Michael, John

1810 · Canvas · 29 x 24

John Michael, born Feb. 26, 1761, son of the Rev. Philip Jacob Michael, born 1730, and his wife Mary

Webb, was the proprietor of various inns, the most famous being the Grape Hotel (The Sign of the Grape) in Lancaster. He was succeeded in that position by his son John, 1794-1867. The elder Michael married, Nov. 18, 1788, Elizabeth Gabel (577), born Feb. 16, 1764.

Hensel: "Michael, John, 1810."

Seated figure facing left front, right hand and arm over wooden chair back, left hand and arm on table corner; thin hair brushed forward over partly bald head, long sideburns; high white stock and bow tie, light waistcoat with high collar, dark jacket, deep cut lapel, collar high in back; fringed curtain in right background.

Exhibitions: Lancaster Exhibition, 1912 (175), owner Mrs. Sarah A. Cox.

Collections: Mrs. Sarah Ann Cox, granddaughter of the subject, 1912; her daughter, Mrs. Thomas Potter Fordney (Ida Cox); her daughter, Mrs. William Buel Franklin (Ellen Julia Fordney); her grandson, Francis H. Bohlen, III.

Francis H. Bohlen, III, Wayne, Pa.

577 Michael, Mrs. John

1810 · Canvas · 29 x 24

Elizabeth Gabel, born Feb. 16, 1764, was the daughter of William Gabel and his wife Elizabeth Shaeler. She was married Nov. 18, 1788, to John Michael (576).

Hensel: "Michael, Mrs. John, 1810."

Seated figure facing right front, right arm and hand gloved, fingers holding fan, wooden chair arm showing; straight hair, lace cap with ribbon bow on top; elbow-length sleeves on dress with sheer white fichu or kerchief; light fringed shawl around shoulders, subject wearing a necklace; plain background.

The Lancaster Exhibition catalogue notes say that the subject was born Elizabeth Johnson. Reformed Church records indicate that she was the daughter of William Gabel.

Exhibitions: Lancaster Exhibition, 1912 (175b), owner Mrs. Sarah A. Cox.

Collections: Mrs. Sarah Ann Cox, granddaughter of the subject, 1912; her daughter, Mrs. Thomas Potter Fordney (Ida Cox); her daughter, Mrs. William Buel Franklin (Ellen Julia Fordney); her grandson, Francis H. Bohlen, III.

Francis H. Bohlen, III, Wayne, Pa.

578 Miller, David

1833 · Canvas · 30 x 25 *Illus. p. 348*

Replica signature on relined back: "Eichholtz, 1833."

David Miller, born Dec. 18, 1795, at Lampeter, Lancaster Co., died there Aug. 31, 1858, was the son of Samuel Miller, 1772-1818, an innkeeper, and his wife Ann Whitmore (Witmer), and the great-great-grandson of the Swiss pioneer Jacob Miller, who came to America in 1710. He married (1) Catherine Carpenter (579) on May 9, 1820, and (2) Anna Maria (Mary) Eichholtz (191), daughter of the artist, on Jan. 3, 1854. She had one son, William Henry Miller, 1854-1928. There were also several children by his first marriage. He and his brother Henry operated the Eagle Hotel at Lampeter Square, which had long been in the family and where David died. From 1827 he was innkeeper of the General Washington (or Dave Miller's) Hotel on East King Street, Lancaster, opposite the courthouse. He moved to Philadelphia in 1836, where he also operated hotels: the Western, on Market Street; the Indian Queen on Fourth Street, and one on Chestnut Street known as the "Dollar a Day House." During these years he engaged in the operation of both freight and passenger service (the "Phoenix" Line) between Lancaster and Philadelphia on the old Pennsylvania Railroad, then a project of the state. David Miller served as a sergeant in Capt. John Robinson's Company, 1814-1815. He was known to his contemporaries as "Captain" and "General" Miller. Active as an anti-Mason, he was elected sheriff of Lancaster Co. in 1833, served from 1834 to 1836. His picturesque and swashbuckling exploits before and during his tenure of this office earned him the nickname "Devil Dave."

Hostetter: "1833, Oct. 9—David Miller, 2 portraits—$60." Hensel: "Miller, Captain David, Owned by Miss [*sic*] Cath. Gunn, Richmond, Va." Hensel, text in his *Address* (Lancaster, 1912), 17: "A notice appears on the Eichholtz ledger of two portraits and frames furnished to David Miller about the beginning of the year 1834."

Half-length figure, seated, facing front, slightly to right; reddish-brown hair, blue eyes, white stock and collar, black tie, dark waistcoat with gold watch chains, black coat, left arm and hand resting on red chair back; background greenish brown with vertical area to right showing colorful landscape, distant hills, blue sky and pink-lavender clouds. The

painting and its companion, restored and relined in Philadelphia some years ago, were seen at the summer residence of Mrs. Leas, Blue Hill, Maine, 1954.

Mrs. Hostetter also records from the Eichholtz account book, under the date Feb. 14, 1833: "Capt. D. Miller, Painting silk flag for his troops—$20."

Collections: Jacob Carpenter Miller, 1832-1880, son of the subject; his daughter, Mrs. Edgar G. Gunn (Katharine Miller), 1872-1941; her daughter, Mrs. Donald Stewart Leas (Katharine Eudora Gunn).

Mrs. Donald Stewart Leas, Philadelphia.

579 Miller, Mrs. David

1833 · Canvas · 30 x 25 *Illus. p. 349*

Catharine Martin Carpenter, born Apr. 4, 1802, died in Philadelphia Dec. 20, 1847, was the daughter of Jacob Carpenter, 1767-1803, Treasurer of the Commonwealth of Pennsylvania in 1801, and his wife Catharine Martin, 1771-1853 (99). She became the first wife of David Miller (578) on May 9, 1820.

Hostetter: "1833, Oct. 9—David Miller, 2 portraits—$60." Hensel: "Miller, Mrs. David, Owned by Miss [*sic*] Cath. Gunn, Richmond, Va."

Half-length figure, seated, facing left, with right hand under chin; dark brown hair parted in center; Mennonite costume, sheer white bonnet untied and kerchief collar, dark dress; red chair back with carved scroll arm to left; background in shades of brown, distant landscape and sky to left.

Collections: Jacob Carpenter Miller, 1832-1880, son of the subject; his daughter, Mrs. Edgar G. Gunn (Katharine Miller), 1872-1941; her daughter, Mrs. Donald Stewart Leas (Katharine Eudora Gunn).

Mrs. Donald Stewart Leas, Philadelphia.

580 Miller, Susan Earl

1825 · Canvas, oval · 24 x 20

Susan Earl, born May 25, 1807, died Jan. 19, 1837, was a daughter of Clayton Earl, 1768-1834, and his wife Cornelia M. Harrison, of Princeton, N. J., who died in 1838. The Earls resided in Philadelphia, Clayton being a son of Thomas Earl and Rebecca Newbold Earl, who was born in Springfield, N. J. Susan married John S. Miller, who died in 1837 without issue. The brother of Susan, Harrison Earl, 1812-1894, also lived in Philadelphia. He married Gulielma E. Poultney in 1839 and died without issue.

Hostetter (out of chronological order, 110): "Susan Earl Miller (1825), portrait in Academy of Fine Arts, Philadelphia." Hensel: "Earl, Mrs. Susan [*sic*], Acad. of Fine Arts."

Head and shoulders of young woman, facing left front; dark brown hair with center part and large curls around the head, blue eyes; foreground and background scumbled in the style of Sully, various colors.

Exhibitions: All at the Pennsylvania Academy of the Fine Arts, probably 37th Annual, Philadelphia, 1860 (243), (Portrait of a Lady), lent by H. Earl; 38th Annual, Philadelphia, 1861 (320), (Portrait of a Lady), lent by Harrison Earl; 39th Annual, Philadelphia, 1862 (316), (Portrait of a Lady), lent by Harrison Earl; Philadelphia, Stationary Paintings, 1866 (565), (Portrait), lent by H. Earl; Loan Exhibition of Historical Portraits, Philadelphia, 1887-1888 (140), (Susan Earl, daughter of Clayton Earl), lent by Harrison Earl.

Collections: Harrison Earl; bequeathed by him in 1894 to the Pennsylvania Academy of the Fine Arts.

Pennsylvania Academy of the Fine Arts, Philadelphia.

581 Miller, Mrs.

1825 · Canvas · 30 x 24¾ *Illus. p. 327*

Signed on back: "J. Eichholtz, 1825."

The identity of the subject has not been determined. The family in which the portrait has descended has known it as "Aunt Miller" who lived in Trenton, N. J.

Three-quarter-length figure of middle-aged woman, seated, facing left front; dark eyes and dark stiff curls showing at each side of forehead under elaborate lace-ruffled bonnet tied under chin with light ribbon; ruffled-lace collar, long-sleeved dark dress, light shawl with paisley border; left arm and hand on curved-upholstered chair arm; curtain draped in right background, sky and clouds to left. The portrait was restored and relined in 1947, subject unnamed, when it was placed on loan to the Pennsylvania Academy of the Fine Arts (October, 1946, to September, 1955) by Mrs. Francis A. Lewis, of Bryn Mawr.

A sketch strongly resembling this portrait is in

the Eichholtz Commonplace Book, 50. The sketch, probably made from life, is believed to represent the Mrs. Miller of the portrait, and could be another likeness of the subject.

Exhibitions: Faces and Fashions, Philadelphia Museum of Art, October 15 to December 15, 1949, lent by Lawrence Lewis; Portraits and Miniatures, Ohio owned and over 100 years old, organized by The National Society of the Colonial Dames of America in the State of Ohio, The Taft Museum, Cincinnati, Ohio, 1957 (17), lent by Lawrence Lewis.

Collections: Miss Anna S. Lewis, 1918; Mrs. Francis A. Lewis (Louise Brock), Philadelphia; her son, Lawrence Lewis.

Lawrence Lewis, Cincinnati, Ohio.

582 Moderwell, Robert

1824 · Canvas · 32 x 25

Robert Moderwell, born in Lancaster Mar. 26, 1796, died there Jan. 17, 1859, was the son of John Moderwell, a native of Ireland. He was reared and educated by William Kirkpatrick (see 431), an uncle by marriage, worked as a dry goods clerk for the uncle, and succeeded him in partnership with Peterson Andrews in 1829 or 1830. Later he engaged in auction and commission business, and in freight business between Lancaster and Philadelphia. In 1839 he became a member of the Select Council and on May 9, 1843, president of the School Board. He was active in Masonic Lodge No. 43 in Lancaster as warden, treasurer, Worshipful Master, 1835-1837 and 1846-1847, and upheld the Lodge during the anti-Masonic years. Robert Moderwell was survived by his widow, Anna, 1804-1887, and two children.

Half-length figure, seated, facing left front; thick, wavy brown hair, worn long behind ears, thick eyebrows, hazel eyes; high white collar and stock with pin above shirt ruffle, white vest, black jacket with rolled velvet collar, double row of brass buttons; left arm hanging behind back of reddish-brown wooden chair, hands not shown; background all sky treatment, carefully scumbled, blue areas behind head, warm greys, mauve and tan, darker greys below.

Nothing has been ascertained concerning the history of this portrait before it was presented to Lodge No. 43, F. & A. M., on Feb. 13, 1918. It is a good example of Eichholtz painting of the mid-twenties: rough brushwork impasto on the neckband and ruffle, a long highlight along the bridge of the nose, face shadows in pink and tan, the inside of the ear roughly brushed. Inscription in ink on stretcher, l. r.: "painted by Eicholtz [*sic*] 1824."

Collections: John C. Spencer; presented by him to Lodge No. 43, F. & A. M. (1918).

Lodge No. 43, F. & A. M., Lancaster.

583 Monges, John Armand

c. 1827 · Canvas · 30½ x 25½

Faint signature on back, date illegible.

Half-length figure, seated, facing left, head front; dark thick wavy hair and sideburns, blue eyes; brown coat with brown velvet lapels, white waistcoat, shirt-front and stock with gold pin, black ribbon around neck under waistcoat; letter in right hand addressed to the subject; blue velvet arm chair, fur robe over its back; column in left background, sky at right.

A faint signature and date still existed on the back of the canvas in 1925, the date illegible but the signature readable as "Eichholtz." This painting and its companion (584) were restored in Mexico City in 1960 when the husband of the present owner was U. S. Ambassador to Mexico. The present owner did not have family papers concerning the subjects, although John Armand Monges was possibly the son of Dr. John Armentaire Monges, 1769-1827, an eminent Philadelphia physician.

Collections: Miss Sydney Price; her sister, Mrs. W. Graham Bowdoin, Baltimore; her son, William Graham Bowdoin, Jr.; his daughter, Mrs. Robert C. Hill (Cecelia Gordon Bowdoin).

Mrs. Robert C. Hill, Littleton, N. H.

584 Monges, Mrs. John Armand

1827 · Canvas · 30 x 25

Signed on back: "Eichholtz, 1827."

Sydney Anne Cecelia Gordon was married in 1827 to John Armand Monges (583).

Half-length figure, seated, facing right front; dark eyes and hair, worn high in back and in large curls, parted above right forehead; white Empire gown with wide blue ribbon at waist and short puff sleeves; light red velvet wrap with ermine trim over left arm and chair back at right; wide gold bracelet on each arm, fingers interlacing at end of chair arm on which left arm of subject is resting; pilaster in background at right, sunset sky at left.

This portrait is illustrated in John Hill Morgan, *Gilbert Stuart and His Pupils,* opp. 60.

Collections: Miss Sydney Price; her sister, Mrs. W. Graham Bowdoin, Baltimore; her son, William Graham Bowdoin, Jr.; his daughter, Mrs. Robert C. Hill (Cecelia Gordon Bowdoin).

Mrs. Robert C. Hill, Littleton, N. H.

585 Montgomery, Rev. James

1822 · Canvas · 30 x 25 *Illus. p. 320*

Signed on relined back, l. r.: "Jacob Eichholtz [*sic*] / pinxt Philadelphia, 1824."

James Montgomery, born in Philadelphia Nov. 25, 1787, died there Mar. 17, 1834, was the son of John Montgomery, 1750-1795, and his wife Mary Crathorne (587). He was graduated from Princeton in 1805, read law in the office of Judge Hopkinson in Philadelphia, was admitted to the bar, and practiced law successfully for seven years. His first wife was Eliza Dennis Teakle (586), whom he married June 27, 1815. They were the parents of two sons, John T. Montgomery and James Henry, and a daughter Mary who died in infancy. His second wife was Mary Harrison White, 1805-1875, daughter of Thomas and Mary Key White of Philadelphia, and granddaughter of Bishop William White (869). They were married May 30, 1827, and had four sons, the Rev. William White Montgomery, Thomas Harrison Montgomery, and two who died in infancy. James Montgomery was ordained deacon in the Protestant Episcopal Church by Bishop White Aug. 25, 1816, and priest by Bishop Croes Oct. 7, 1817. He was rector first of St. Michael's Church, Trenton, N. J., then of Grace Church, New York City. He was the first rector of St. Stephen's Church, Philadelphia, founded in 1823, and is buried in the churchyard of St. James the Less, Philadelphia.

Hostetter: "1822—Sept. 30, James Montgomery, 2 portraits—$40." Hensel: "Montgomery, James."

Half-length figure, seated, facing left front; long fine dark hair, brushed back and over ear, dark eyes, spectacles with metal frames; white collar and sheer clerical tabs, high black vest and voluminous clerical gown; plain background with curved shadow to left of figure.

The Hostetter reference from the artist's ledger is dated 1822, which may have been the year of commission. The "copied" signature date is 1824, possibly an error in transcription. According to the present rector of St. Stephen's Church, Dr. Alfred W. Price, in 1949 a man brought the portrait to the church to sell, and a painting of a ship was given to him in exchange for it. It was restored in 1967.

Collections: St. Stephen's Church, Philadelphia. The portrait hangs in the rector's study.

St. Stephen's Church, Philadelphia.

586 Montgomery, Mrs. James

1822 · Canvas · 30 x 25

Eliza Dennis Teakle, who died Jan. 16, 1823, was the daughter of John Teakle and his wife Elizabeth Dennis of Accomac Co., Eastern Shore, Va., and the first wife of James Montgomery (585). They were married June 27, 1815, and were the parents of three children.

Hostetter: "1822—Sept. 30, James Montgomery, 2 portraits—$40."

Half-length figure of young woman, seated, facing right front; light brown eyes, light brown hair parted in the center, soft curls on each side of forehead, held high on top by comb or head band, fair complexion; high-waisted black silk brocade dress with black trimmings, small puffs at top of tight sleeves, Elizabethan lace collar, white silk shawl with embroidery or paisley border over right shoulder and arms; background various browns, darker at top, column to right in dark grey and mauve.

In 1963 the portrait was hanging in the home of the listed owner's mother at Ambler. In 1964, after her death, it was on loan to the Philadelphia Museum of Art.

Collections: John Montgomery (died 1895); Charles E. Cadwalader; his nephew, John Cadwalader; his son, Capt. John Cadwalader, U.S.N. Rtd.

Capt. John Cadwalader, Ambler, Pa.

*587 Montgomery, Mrs. John

c. 1821 · Canvas · 30 x 25

Mary Crathorne, born Aug. 4, 1765, in Philadelphia, died there Oct. 15, 1848, was the daughter of Jonathan Crathorne, a native of England, and his wife Mary Keen, whom he married in 1760. On Nov. 3, 1785, she married John Montgomery, 1750-1794, son of James Montgomery and his wife Esther Ward. She was the mother of the Rev. James Montgomery (585) and John Crathorne Montgomery, 1792-1867, and the grandmother of John Philips Montgomery (589).

Half-length figure, seated, facing left front, left hand showing; brown eyes, dark brown hair parted in center, curls at sides, sheer white flat-top cap, with ruffle at side, ties of cap ruffled, crossed at throat; black dress with sheer white ruffled lace-edged collar, white shawl with red and green paisley or embroidered trim; draped maroon curtain in right background, light area to left. The portrait was cleaned in Philadelphia about 1950.

Collections: Mrs. James Montgomery (Mary Harrison White), daughter-in-law of the subject, 1805-1875; her son, Thomas Harrison Montgomery, 1830-1905; his son the Rev. James Alan Montgomery, 1866-1949; his son, James Alan Montgomery, Jr.

James Alan Montgomery, Jr., Germantown, Pa.

*588 Montgomery, Rear Admiral John Berrien

c. 1835 · Canvas · 33 x 27

John Berrien Montgomery, born at Allentown, N. J., Nov. 17, 1794, died at Carlisle Mar. 25, 1873, was the fourth child, second son, of Dr. Thomas West Montgomery, 1764-1820, a descendant of William Morse Montgomery, who was in New Jersey in 1702, and his wife Mary Berrien, daughter of John Berrien, 1711-1772, a justice of the Supreme Court of New Jersey. John Berrien Montgomery, with his two younger brothers, entered the Navy as a midshipman June 4, 1812. He saw service on Lake Ontario, and from August, 1813, was with Perry on Lake Erie. With other officers of the *Niagara* he received a sword and thanks from Congress. He was in the service against Algiers, 1818-1820, and, following his promotion to lieutenant, in the *Erie* for a long Mediterranean cruise, 1821-1826. In 1830 he became executive officer of the *Peacock*, next he commanded the *Erie* off the coast of Mexico, following which he was on recruiting duty in Philadelphia and New York, 1833-1835, and then served under Elliott in the *Constitution*. He returned to receiving ship and recruiting duties, was promoted to commander in 1839, was commanding officer of the *Portsmouth* off the West Coast during the Mexican War, and raised the American flag at San Francisco July 9, 1846. Promoted to captain Jan. 6, 1853, he commanded the Pacific Squadron at the outbreak of the Civil War before retiring in 1861. On July 16, 1862, he was promoted to Commodore (retired) and served as commandant of the Charlestown (Mass.) Navy Yard, then of the Washington, D. C. Navy Yard until October, 1865. In July, 1866, he was made rear-admiral (retired). He is buried at Oak Hill Cemetery, Washington, D. C. A destroyer was named for him in 1918. In 1820 he married Mary Henry, daughter of William Henry and his wife Delia Harned of New York. They had five sons and four daughters.

Half-length figure, standing, facing front, head slightly to right; dark eyes, long thick hair; dark blue Navy uniform coat with gold epaulettes, double row of buttons, sleeve buttons, high standing collar, neckband and white collar, belt with scabbard of sword at left hip; arms folded across chest, left hand gloved, right hand holding white glove; background of bright red drapery at lower left, column and base above, at right dark brown stone wall, bluish grey at top, an undefined landscape with white horizon, impasto orange-pink clouds, blue-grey to dark brown sky.

This unsigned portrait was attributed to Eichholtz after it had been brought to Philadelphia in June, 1954, for cleaning. It had never been restored and shows many technical characteristics of Eichholtz painting. It was probably painted when the subject was stationed in Philadelphia.

Collections: Mrs. David Nelson Mahon (Julia Maria Montgomery), oldest daughter of the subject; her son, John Montgomery Mahon; his son, John Montgomery Mahon.

John Montgomery Mahon, Harrisburg, Pa.

*589 Montgomery, John Philips

c. 1823 · Canvas · 53½ x 41½

John Montgomery, born Sept. 28, 1818, died Feb. 15, 1875, was the youngest son of John Crathorne Montgomery, 1792-1867, and Elizabeth Henrietta Philips, 1797-1850, his first wife, and the grandson of Mrs. John Montgomery (Mary Crathorne, 587). He was graduated from the University of Pennsylvania in 1837 and admitted to the Philadelphia Bar Apr. 11, 1840. He married Nov. 13, 1851, Anna Bowker Claytor. They were the parents of two daughters and one son, Octavia Claytor, Elizabeth Philips, and James Claytor.

Full-length figure of young boy centered on the canvas, facing left front; right foot on wheeled base of wooden hobby horse painted white, right hand behind the neck of the horse and holding whip, left hand holding reins; light brown hair, grey-blue eyes;

rose-red suit; brown fur hat on ground at lower right, grey pedestal and column at right, landscape and blue-grey sky at left.

This portrait has been called a Sully, but it more strongly resembles other paintings of children by Eichholtz than those by Sully, and is not recorded in Sully's Register. It has been attributed to Eichholtz at the Frick Art Reference Library.

Collections: Rev. James Alan Montgomery, Germantown (1948); Miss Margaret Lynch Suckley, grandniece of the subject.

Miss Margaret Lynch Suckley, Rhinebeck, N. Y.

590 Morgan, Benjamin R.

1823 · Canvas · 30 x 25 *Illus. p. 322*

Benjamin R. Morgan, born in 1764, died Nov. 19, 1840, at his home in Gloucester County, N. J., was a prominent Philadelphia lawyer. Admitted to the bar in 1785, he became one of the judges of the District Court in 1821, and, previous to this, one of the founders of the Pennsylvania Academy of the Fine Arts in 1805, also Secretary of the Library Company of Philadelphia, 1792-1825, and one of its directors, 1825-1840.

Hostetter: "1823, Aug. 3—Benjamin R. Morgan, portrait—$30." Hensel: "Morgan, Benj. R., 2 portraits, 1822."

Half-length figure, seated, facing left front; hazel eyes; grey hair, ruddy complexion; black coat with rolled collar of velvet, highlight at back of neck, black waistcoat with high collar, white stock, neckband and double shirt ruffle; left arm and hand over curved painted wooden chair back, index finger hanging down; background in browns, column or blocked area of building at left.

It is not known if the Hensel record is accurate, or whether only one portrait was painted for Morgan, as the Eichholtz commission record of Mrs. Hostetter shows, dated 1823.

Collections: Library Company of Philadelphia.

Library Company of Philadelphia.

*591 Morris, Mrs. Luke

c. 1830 · Canvas · 30 x 25

Ann Willing was born Aug. 25, 1767, in Philadelphia, died Jan. 11, 1850, in Germantown. She was the daughter of Charles Willing, Jr., 1738-1788, and his wife Elizabeth Hannah Carrington, 1740-1795. She married Luke Morris, son of Anthony Morris and Elizabeth Hudson Morris, on May 9, 1786.

Half-length figure of elderly woman, seated, facing left front, hands not showing; grey eyes, brown curls, pink cheeks, an elaborate lace bonnet tied under chin; lace kerchief tied in front over dark dress, white shawl with paisley trim in light colors over arms and hands; red chair back to right, background in warm greys, shaded from light to darker values above.

The former owner, Miss Eliza Lemmon Littell, lived in Baltimore, where the portrait was attributed to Eichholtz by Dr. J. Hall Pleasants. Miss Littell died Sept. 9, 1956. The residue of her estate was given to St. Luke's Church, Germantown, with the hope that St. Luke's Church would give the painting to the Historical Society of Pennsylvania.

Collections: Portrait inherited by Miss Eliza Lemmon Littell; bequest to St. Luke's Church, Germantown; gift to the Historical Society of Pennsylvania.

Historical Society of Pennsylvania, Philadelphia.

592 Morton, Rev. Henry Jackson

Before 1840 · Canvas

Henry Jackson Morton, born Sept. 28, 1807, in New York, died 1889 in Philadelphia, was one of nine children of Maj. Gen. Jacob Morton and his wife Catharine Ludlow, both of New York. Gen. Morton was an eminent lawyer of that city, and major general of the state militia from 1812 to 1836, the year of his death. His son was graduated from Columbia College in 1827, read law for a brief period, then entered General Theological Seminary of the Protestant Episcopal Church, from which he received his Bachelor of Divinity degree in 1830. Late in that year he became assistant minister of St. James' Church, Philadelphia, and from 1837 its rector until his retirement in 1886. He was awarded the Doctor of Divinity degree by the University of Pennsylvania, of which he was the senior trustee. Dr. Morton was married in 1831 to Helen McFarlan of New York, who died in 1849, leaving a son and three daughters. The son, Henry, 1836-1902, was the first president of Stevens Institute of Technology, Hoboken, N. J.

A reproduction of a portrait, source unknown, which very much resembles other portraits of clergymen by Eichholtz, was sent to the compiler by the registrar and historiographer of the Diocese

of Pennsylvania in December, 1967. The subject is portrayed half length, facing front, hands not shown; hair parted in center, curly at sides; clerical robes with white collar and tabs; Gothic carving in right background, column and base to left. A caption below reads: "Rev. Henry J. Morton."

Exhibitions: Fifth Exhibition of the Artists' Fund Society of Philadelphia, 1840 (222): "Portrait of the Rev. H. J. Morten [*sic*]. *For sale.*" Rutledge, 69.

Unlocated.

593 Muhlenberg, Dr. A. (possibly Dr. Frederick Augustus Muhlenberg)

1817 · Canvas

Ledger: "1817, Feb. 17—Dr. A. Muhlenberg, 1 portrait and frame £ 10 10 0." Hostetter: "1838, Oct. 1—Dr. Wm. A. Muhlenberg, Flushing, L. I., paintings—$100."

If the Ledger entry of 1817 refers to Dr. Frederick Augustus Muhlenberg who was a doctor of medicine and who died June 11, 1837, in Flushing, Long Island, N. Y., he was a son of Henry William Muhlenberg, 1772-1805, and his wife Mary Catharine Sheaff, 1778-1851, and a brother of the Rev. William Augustus Muhlenberg, 1796-1877, who lived at Flushing, L. I. See 595, 606, 609. The 1817 portrait of the subject could have been one from which a later portrait was copied or made from memory as requested by the Rev. William A. Muhlenberg in a letter to Eichholtz from Flushing, dated Apr. 22, 1837 (E. Grant Eichholtz papers). The only portrait known to represent this brother was in the collection of B. Ogden Chisolm, deceased, great-grandson of the Rev. Muhlenberg. It is illustrated in the *Muhlenberg Album,* 23, and depicts a young man with a black neckband, indicating the possibility of the portrait being a later version than the entry of 1817; it is thought to be in possession of Mr. Chisolm's heirs.

Unlocated.

*594 Muhlenberg, Benjamin Schaum

c. 1828 · Canvas · 30 x 25 *Illus. p. 328*

Benjamin Schaum Muhlenberg, born May 20, 1823, died Oct. 1, 1894, was the fourth and next to last child of Elizabeth (Eliza) Schaum Muhlenberg, 1799-1826 (599, 749), who was the first wife of his father Dr. Frederick Augustus Hall Muhlenberg, 1795-1867, of Lancaster (598). He studied medicine with his father and at the Medical Institute of Philadelphia and graduated in 1845 from the University of Pennsylvania. In 1847 he was commissioned a surgeon in the Army and was assigned to the 2nd Regiment of Pennsylvania Volunteers, being present at the taking of Vera Cruz. After resigning his commission he returned to Lancaster and practiced medicine until 1851, when he engaged in the drug business. He was one of the early members of the Medical Society and one of the first censors of the State Medical Society, dying unmarried.

Three-quarter-length figure of young boy seated facing left front, with the head of a brown and white hound against his knees; large brown eyes, straight brown hair parted on left; dark red velvet jacket with long sleeves, buttoned from white collar down the front to his waist; right hand on neck of dog, left hand holding a hat and blue straps, possibly a dog leash or hat straps; background of heavy foliage to right, mountains in distance to left, a small boat on water and a large tree in middle distance, sky beyond.

This portrait, traditionally known to be by Eichholtz, shows head and eyes characteristic of children painted by him, the hands unusually well executed and the dog not only engaging but painted with more care than other canine incidental subjects by the artist. The date of the portrait is approximate. The boy's mother died during the third year of his life. His step-mother, Ann Eliza Duchman, married his father in 1828. The subject appears to be about five years old.

Collections: Miss Mary E. Muhlenberg, 1853-1929, Lancaster, niece of the subject; Mrs. John R. Starkey (Anne Muhlenberg Kress), her niece; McDowell K. Starkey, her eldest son. The portrait has hung for some years at the residence of Mr. Starkey's brother, John K. Starkey, New Rochelle, N. Y.

McDowell K. Starkey.

595 Muhlenberg, Dr. Frederick Augustus

1838 or before · Canvas

Frederick Augustus Muhlenberg, who died June 11, 1837, of "galloping consumption" at Flushing, Long Island, N. Y., where his brother the Rev. William

Augustus (606) lived, was the younger of the two sons of Henry William Muhlenberg, 1777-1805, and his wife Mary Catharine Sheaff, 1778-1851 (605), and a grandson of Frederick Augustus Conrad Muhlenberg (596) and his wife Catharine Schaeffer, 1750-1835. A physician in Flushing, he was unmarried.

E. Grant Eichholtz Papers: "1837, April—letter from Wm. Augustus Muhlenberg to Jacob Eichholtz." Hostetter: "1838, Oct. 1—Rev. Wm. A. Muhlenberg, Flushing, L. I., paintings—$100." *Muhlenberg Album,* illus. p. 23, oval.

Half-length figure of a young man, facing front, hands not showing; thick hair brushed to side; high white collar, black neckband, small black tie over black velvet turned-down collar of dark jacket; plain background.

Letter from William Augustus Muhlenberg of Flushing, Long Island to Eichholtz, Apr. 22, 1837:

My dear Sir—

A change in my prospects will not allow me to have the pleasure of seeing you, as I expected, this spring.

The distress of the commercial world will stop the erection of St. Paul's College—for a while—and, what it almost breaks my heart to write, my dear Brother, the Doctor, is lying ill of a rapid consumption of the lungs. I rejoice that I have your portrait of him, and only wish it were a better likeness. In some way I must get it to you to be finished. In the meanwhile perhaps as you had him so much before you, you could sketch some resemblance of him from memory—from which you might add to the likeness of the present picture, or make a new one out of both. He is now so haggard and altered in appearance (although having been in his bed scarcely three weeks) that no likeness worth having, could now be taken of him.

But something perhaps might be made of a sketch from your memory—if you think it worthwhile I beg you to try. The general impression in your mind, might help to improve *a copy* of the picture I have, which, though imperfect, I value exceedingly. Some think it a very good likeness.

Any arrangement with regard to your son, I agree to. Should he not come at all, I owe you the balance of your bill.

In much affection,
Yours, sincerely,
Wm. Augustus Muhlenberg

According to this letter to Eichholtz from the Rev. Muhlenberg (E. Grant Eichholtz Papers), there was in 1837 a portrait of the Rev. Muhlenberg's brother. That portrait may have been copied or another painted from memory and paid for at a later date. The reproduction of a portrait of Dr. Frederick Augustus Muhlenberg illustrated in the *Muhlenberg Album* may be derived from the existing portrait mentioned in the Rev. Muhlenberg's letter, the only known portrait of the subject. The costume has a black neckband of the period. The 1838 entry of the Hostetter transcription from the Eichholtz account book may also have included the balance of the bill mentioned in the letter, which was sent to the Rev. Muhlenberg more than one month before the death of the subject. See 593, Dr. A. Muhlenberg, a possible earlier version of this subject. The portrait of the *Album* illustration is believed to be in a family collection.

Collections: Rev. William Augustus Muhlenberg, 1796-1877; Mrs. John Rogers (Mary Ann Muhlenberg), his sister; her daughter, Mrs. William Edings Chisolm (Mary Ann Rogers); her son, B. Ogden Chisolm; his heirs.

Unlocated.

596 Muhlenberg, Frederick Augustus Conrad (after Joseph Wright)

1838 · Canvas · 30 x 25

Frederick Augustus Conrad Muhlenberg, born Jan. 1, 1750, at Trappe, Montgomery Co., died June 4, 1801, at Lancaster, was the third child, second son of the Rev. Henry Melchior Muhlenberg, 1711-1787, and his wife Anna Maria Weiser, 1727-1802. In 1763 he was sent to Halle, Germany, with his brothers John Peter Gabriel and Gotthilf Henry Ernest (600), and returned from his studies there in 1770 with his brothers and future brother-in-law John Christopher Kuntz (who married Margaret Henrietta Muhlenberg, 1751-1831). He was ordained with his brothers Oct. 25, 1770, at Reading in the Lutheran Congregations in Pennsylvania as an assistant to his brother-in-law Christian Emmanuel Schulze. In 1773 he became pastor of Christ Church, New York City. In 1776 he returned to Trappe and relieved his father of some of his pastoral duties after settling at New Hanover. In 1779 he was elected to fill the unexpired term of Edward Biddle in the Continental Congress, thus beginning a promising political career to be terminated by his death at the age of 51. From 1780 to 1783 he was Speaker of the General Assembly. In 1787 he presided over the Pennsylvania ratification convention, and from 1789 to 1797 was a Federalist congressman, serving in the 1st and 3rd Congresses as Speaker of the House. Muhlenberg was married Oct. 5, 1771, to Catharine Schaeffer, 1750-1835,

daughter of Frederick Schaeffer. They were the parents of three sons and four daughters.

Clarence W. Bowen, *History of the Centennial Celebration of the Inauguration of George Washington* (1892), 516. Impink, 68, illus. 69.

Almost half-length figure, seated, hands not showing, facing front, looking to right; grey hair worn like a wig, blue-grey eyes, florid complexion; white neckband, pleated ruffle shirt front, dark waistcoat and jacket cut high at the neck; brownish-shaded background with soft-edge shadow to right; portrait resembles 597.

Bowen attributes two copies of the 1790 Wright portrait to Eichholtz, and states that they were made in 1838. It is not known on what authority they were dated. The Wright portrait is almost full length. The subject is seated on a couch holding a quill pen in his right hand, left arm on a table with papers, whereas the copies are almost half length with hands not showing.

Collections: Probably inherited from Ann Hall Muhlenberg (married (1) Henry A. Muhlenberg, (2) Gustavus A. Nicolls) by Frederick W. Nicolls, 1870-1911, her son; his widow Mrs. Frederick W. Nicolls; her son, Frederick W. Nicolls, Jr., died 1961; his nephew Peter Nicolls Goetz.

Peter Nicolls Goetz, Mohrsville, Pa.

597 Muhlenberg, Frederick Augustus Conrad (after Joseph Wright)

1838 · Canvas · 30 x 25

See Bowen reference for 596.

Portrait resembles 596 and includes a red-upholstered chair with brass nails which show above the shoulders of the subject on both sides of the canvas.

Collections: Hiester Henry Muhlenberg, 1812-1886; his son, Nicholas H. Muhlenberg, born 1856; his brother, Charles H. Muhlenberg, born 1870; his son, Charles H. Muhlenberg, Jr.

Charles H. Muhlenberg, Jr., Reading, Pa.

598 Muhlenberg, Dr. Frederick Augustus Hall

1813 · Canvas · 29½ x 24½ *Illus. p. 295*

Signed on back: "Eichholtz / 1813."

Frederick Augustus Hall Muhlenberg of Lancaster, born Mar. 14, 1795, died July 5, 1867, was the third son of the Rev. Gotthilf Henry Ernestus Muhlenberg, 1753-1815 (600) and his wife Mary Catharine Hall, 1756-1841. He was a grandson of Henry Melchoir Muhlenberg the patriarch. Educated in the German and English schools, he studied medicine with Dr. Benjamin Rush of Philadelphia, whom his father knew well. He received his degree in medicine in 1814 and returned to practice in Lancaster. He married first, on Feb. 6, 1816, Elizabeth Schaum (749) by whom he had five children. He married second, on May 8, 1828, Ann Eliza Duchman, see 172, and had seven children. Dr. Muhlenberg was active in educational, business, and religious affairs of his native city. He served as prothonotary 1821-1823 and as register of wills, besides being director of the Farmers Bank. With James Buchanan (77) as Captain, he was a member of the military company which went to the defense of Baltimore in the War of 1812. When Buchanan became President and took sides with the South in the Kansas struggle, Dr. Muhlenberg felt obliged to oppose his friend. He took interest in Lutheran and Reformed church educational developments related to the organization of Marshall College and Franklin College. At the same time he carried on the duties of his medical practice for many years. Two of his sons by his first wife became physicians. See 594.

Hensel: "Muhlenberg, Fred. Aug. Hall."

Half-length figure of young man, seated, facing right front, brown hair brushed forward around face, sideburns, light brown eyes; white collar turned down over white neckband with small bow tie, white shirt ruffle and gold pin with dark stone, white waistcoat with high standing collar and large lapels, white buttons, black jacket with rolled collar; background in shades of brown.

Miss Pauline Rengier of Lancaster lent this portrait for the Eichholtz Exhibition at the Philadelphia Art Alliance in 1943, but it was not listed in the catalogue. It was item 37, as indicated by cards attached to the back of the frame, one of which states that the portrait was not in the catalogue.

Exhibitions: Lancaster Exhibition, 1912 (181), lent by Miss Mary E. Muhlenberg; Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (37), lent by Miss Pauline Rengier.

Collections: Miss Mary E. Muhlenberg, granddaughter of the subject; Miss Pauline Rengier; bequest to her attorney, Judge Roberts Appel; his son, Anthony R. Appel.

Anthony R. Appel, Lancaster.

*599 Muhlenberg, Mrs. Frederick Augustus Hall

After 1816 · Canvas · 30 x 25

Elizabeth (Eliza) Schaum, born Lancaster Dec. 23, 1798, died Jan. 8, 1826, was a daughter of Benjamin and Maria Schaum (745, 747). See notes for the earlier portrait of Eliza Schaum (749).

Muhlenberg Album, illus. 32, "first wife of Frederick Augustus Hall Muhlenberg."

Half-length figure of young woman, seated, facing right, hands crossed on lap and a ring on third finger of left hand; dark hair dressed high, center part with small curls over forehead, earring of topaz yellow set in small stones, hazel-brown eyes; high-waisted long-sleeved white dress with stiff pleated ruffle collar around neck, paisley-trimmed light yellow shawl around waist to left and over right arm to right; red-upholstered chair back and chair arm to left, background of various shades of brown.

This portrait, the same subject as Eliza Schaum (749) which was painted in 1816, appears to be of slightly later date and after marriage. Due to its condition the colors are not so brilliant as the earlier version, nor is it recorded by name in the Eichholtz Ledger.

Collections: The portrait probably descended from a son of the subject, Frederick Augustus Muhlenberg, 1818-1901; his grandson, Hiester Henry Muhlenberg, 1885-1956; his widow, Mrs. Hiester Henry Muhlenberg.

Mrs. Hiester Henry Muhlenberg, Reading, Pa.

600 Muhlenberg, Rev. Gotthilf Henry Ernest

1811 · Canvas · 30 x 24 *Illus. p. 294*

Signed on back: "J. Eichholtz / pinxit / 1811."

Gotthilf Henry Ernest Muhlenberg, born Nov. 17, 1753, at Trappe, Montgomery Co., died May 23, 1815, at Lancaster, was the fifth child and third son of Henry Melchior Muhlenberg, 1711-1787, and his wife Anna Maria Weiser, 1727-1802, daughter of Conrad and Anna Eve Weiser. Henry studied in Germany with his older brothers, John Peter Gabriel and Frederick Augustus Conrad, from 1763 to 1770 and on his return was ordained a minister of the Evangelical Lutheran Church at Reading Oct. 25, 1770. His first pastorate was in Philadelphia, 1774-1779; he then served as pastor of the Lutheran Church of the Holy Trinity in Lancaster from 1780 until his death. He was the first president of Franklin College (later Franklin and Marshall) in 1787. In addition to his importance as a clergyman and educator, Dr. Muhlenberg attained distinction as a scientist, particularly in the field of botany, and has been called the "American Linnaeus." His collection and study of the plants of America resulted in numerous articles and the publication by William Hamilton in Lancaster, 1813, of his *Catalogus Plantarum Americae Septentrionalis,* which included 3,670 species. On July 26, 1774, he married Mary Catharine Hall, 1756-1841, daughter of Philip and Susan Hall of Philadelphia. They had four sons and four daughters.

Half-length seated figure, facing left front, with right hand over top end of black leather Bible, title in gilt letters on red, "Biblia"; grey hair worn long, grey-blue eyes, ruddy complexion; black clerical gown, sheer white clerical collar and tabs, black vest; plain background in shades of greys and browns.

This portrait, painted in Lancaster for the daughter of the subject, Mrs. John Musser (Mary Catharine Muhlenberg), was taken to Beloit, Wisc., about 1865 but was brought back to Reading. The painting was in damaged condition in 1953, but the original signature and date on the back of the canvas were legible. It was restored and relined in 1961 for Franklin and Marshall College after purchase from Mr. McLenegan.

The artist must have been well acquainted with the Rev. G. H. E. Muhlenberg, who was pastor of the church attended by the Eichholtz family in Lancaster. Through the courtesy of Louis Kossuth Schaeffer, of Harrisburg, descendant of George Eichholtz (198), brother of the artist, the writer has a manuscript statement of birth and baptism of George Eichholtz, 1774, signed by "Henry Muhlenberg D.D. / Pastor of Trinity Church / at Lancaster." This early portrait by Eichholtz and a similar one in likeness and style (601) are believed to have been painted at about the same time and are not considered to be copies after another artist. Other portraits of this subject by Eichholtz may or may not have been derived from Charles Willson Peale's 1810 portrait. Eichholtz undoubtedly saw the Peale portrait, which was painted in Lancaster in February-March, 1810. This Eichholtz portrait is the only extant one of the subject known to include a hand holding the Bible, and was probably done

from life. Unlike the Peale, none of the portraits attributed to Eichholtz except 602 were painted to be framed oval.

Collections: Mary Catharine Muhlenberg (Mrs. John Musser), 1776-1843, daughter of the subject; her daughter, Mrs. Zephanian McLenegan (Henrietta Augusta Musser); her daughter, Miss Elizabeth McLenegan, died 1956; her brother, Frederick Augustus McLenegan; Franklin and Marshall College, June, 1961.

Franklin and Marshall College, Lancaster.

*601 Muhlenberg, Rev. Gotthilf Henry Ernest

1811-1815 · Canvas · 30 x 25

Head and shoulders of seated figure, facing left front; grey hair brushed forward on forehead, worn long in back, small grey-blue eyes, moles near left eye and on right forehead, slight dimple in chin; black clerical robe with white neckband and short sheer clerical tabs; red chair back, plain brownish background.

Of the portraits attributed to Eichholtz, this is closest in likeness to the signed portrait of 1811 (600). It does not closely resemble the C. W. Peale portrait in the Independence Hall Collection.

Collections: The portrait probably descended to a grandson of the subject, Frederick Augustus Muhlenberg, 1818-1901; his grandson, Hiester Henry Muhlenberg, 1885-1956; his widow, Mrs. Hiester Henry Muhlenberg.

Mrs. Hiester Henry Muhlenberg, Reading, Pa.

*602 Muhlenberg, Rev. Gotthilf Henry Ernest

c. 1810 · Canvas · 26 x 21½

Hensel: "Muhlenberg, Gottlieb [*sic*] Henry Ernst, Copy, 1823."

Head and narrow shoulders, facing left front; thin grey hair worn long in back, long sideburns; grey-blue eyes, expression lively, a mole on top right forehead, another to left of left eye, complexion ruddy; clerical garb, brownish coat and vest with cloth-covered buttons, white collar and sheer tabs, the left one longer; plain brown background, the oval darker than spandrels of rectangular canvas.

Superficially this portrait most closely resembles the one by C. W. Peale. It was painted to be framed oval; the garments and clerical tabs are similar. While the head and likeness are closer to the Eichholtz portrait of 1811 (600) than to the portrait of the subject owned by St. Luke's Hospital (604), attributed to Eichholtz after Peale, the attribution to Eichholtz seems justified. Charles Coleman Sellers has suggested that this portrait might be an Eichholtz after C. W. Peale. In 1961 Theodor Siegl stated after restoring the canvas that in many details the portrait bore evidences of Eichholtz' hand. A sketch of children on the back of the canvas was also stated to be in the style of Eichholtz's paintings. The reverse contains a sketch of an early United States emblem with fifteen stripes in the shield. The partly obliterated sketch also includes heads and shoulders of two children below the emblem held by the eagle, and below the heads three large numerals, 8 8 8, composed of dots.

Exhibitions: Lancaster Exhibition, 1912 (182), listed as Anonymous, under title "Dr. Gotlieb Henry Ernst [*sic*]," lent by Miss Mary E. Muhlenberg.

Collections: Miss Mary E. Muhlenberg, 1853-1929, daughter of Dr. Henry Ernestus Muhlenberg and his wife Catharine Cameron, granddaughter of Dr. Frederick Augustus Hall Muhlenberg (598) and his wife Elizabeth (Eliza) Schaum (749) and great-granddaughter of the subject; bequest to Franklin and Marshall College, 1929.

Franklin and Marshall College, Lancaster.

*603 Muhlenberg, Rev. Gotthilf Henry Ernest

1811-1815 · Canvas · 30 x 25

Impink 68, as Henry Ernestus Muhlenberg, illus. 69.

Generally similar to other portraits of the subject, except 602; reddish-brown background, the painting in darkened condition.

This portrait of Dr. Muhlenberg is illustrated in Paul A. W. Wallace's *The Muhlenbergs of Pennsylvania,* facing page 308, as a portrait by Eichholtz after Charles Willson Peale. The various portraits of this subject here listed bear a general resemblance in pose, costume, and coloring to the Peale portrait now in the Independence Hall Collection, Philadelphia, but there is no certainty that any one of them is a direct copy. This portrait resembles more closely the one in St. Luke's hospital (604), attributed to Eichholtz after Peale, than any others of the subject attributed to Eichholtz.

Collections: Henry Augustus Muhlenberg, 1782-1844, son of the subject; his son, Hiester Henry

Muhlenberg, 1812-1886; his son, Nicholas H. Muhlenberg, born 1856; his brother, Charles H. Muhlenberg, born 1870; his son, Charles H. Muhlenberg, Jr.

Charles H. Muhlenberg, Jr., Wyomissing, Pa.

*604 Muhlenberg, Rev. Gotthilf Henry Ernest

1811-1815 · Canvas · 30 x 25 *Illus. p. 294*

Generally similar to other portraits of the subject; full-sleeved clerical gown; light red chair, plain olive-grey background.

Except for differences in the clerical robes, the portrait resembles the one by C. W. Peale in the Independence Hall collection. It was attributed to Eichholtz, 1938, by the Frick Art Reference Library.

Collections: Mrs. William E. Chisolm (Mary Ann Rogers), grandniece of the subject; her son, George E. Chisolm; his cousin William Garnett Chisolm (1938); gift of his widow, Mrs. William G. Chisolm, to St. Luke's Hospital about 1959.

St. Luke's Hospital, New York City.

*605 Muhlenberg, Mrs. Henry William

c. 1835 · Canvas · 36 x 29

Mary Catharine ("Polly") Sheaff, born July 23, 1778, died July 26, 1851, was the daughter of William Sheaff, well-known Philadelphia merchant and Federalist. She married Henry William Muhlenberg, 1772-1805, son of Frederick Augustus Conrad Muhlenberg (596). They were the parents of three children: the Rev. William Augustus, 1796-1877 (606); Dr. Frederick Augustus, died 1837 (595); Mary Anna (Mrs. John Rodgers).

Three-quarter-length figure, seated, facing right, looking almost front; straight brown hair, center part, brown eyes, elaborate double-ruffled bonnet with silk ribbon bows on top and on right side of head, ribbon with long ends tied under double chin; black silk dress, long sleeves with large puffs above elbows, white yoke, cream-colored fringed shawl with black and brown border, right elbow resting on chair arm with hand to face, head tilted, right hand in lap holding metal spectacles; high black-upholstered chair back to right; plain background shading from light tan at left to brown at right. The portrait is reported to have been restored at one time in New York.

The attribution of this portrait to Eichholtz was suggested by a reproduction (without attribution) on page 23 of *The Muhlenberg Album* (1910), the portrait then owned by Mrs. William E. Chisolm of College Point, Long Island. Subsequently the portrait was located and photographed in 1966. It is characteristic of the painting of Eichholtz in the mid-1830's, and the costume is of that period.

Collections: Mrs. John Rodgers (Mary Anna Muhlenberg), daughter of the subject; her daughter, Mrs. William Edings Chisolm (Mary Ann Rodgers); her son, George Edings Chisolm; his son, Henry Lawrence Chisolm; his daughter, Mrs. Richard S. Barrows (Mary Gillis Chisolm).

Mrs. Richard S. Barrows, New Alexandria, Va.

606 Muhlenberg, Rev. William Augustus

1836 · Canvas · 30 x 24½ *Illus. p. 350*

Signed, l. l.: "Eichholtz / 1836."

William Augustus Muhlenberg, born Sept. 16, 1796, in Philadelphia, died Apr. 8, 1877, at St. Johnsland, Long Island, N. Y., was the oldest of three children of Henry William Muhlenberg, 1772-1805, and Mary Catharine Sheaff, 1778-1851 (605), and a grandson of Frederick Augustus Conrad Muhlenberg (596). He was graduated in 1815 from the University of Pennsylvania, was ordained a deacon in the Protestant Episcopal Church in 1817, and in 1820 a priest. From 1820 to 1826 he was co-rector of St. James' Church, Lancaster, from 1826 to 1828 rector of St. George's, Flushing, L. I. In 1828 he founded and was the first headmaster of Flushing Institute, a boys' school, and in 1838 established St. Paul's College, College Point, L. I., where he remained as principal and rector until 1846. From that year until 1858 he was rector of the Church of the Holy Communion in New York City, which was built by his sister, Mrs. John Rodgers (Mary Anna Muhlenberg). During these years in New York he founded St. Luke's Hospital (1850) and the Episcopal Sisterhood of the Holy Communion. From 1858 until his death he devoted full time to St. Luke's and an experiment in Christian communal life at St. Johnsland, L. I., where he is buried. In addition to his clerical, educational, and philanthropic activities, he wrote religious poetry, of which the most widely known is the hymn, "I Would Not Live Alway." He was unmarried.

Hostetter: "1836, Sept. 10—Wm. A. Muhlenberg, Flushing, Portrait of self—$30." Hensel: "Muhlenberg, Rev. Dr. W. A., 1836."

Head and shoulders of seated figure, facing front; thick wavy hair, high white collar with clerical tabs, white shirt front, dark full-sleeved clerical robe over dark jacket; chair back to right, plain background.

Collections: Murray Stewart, grandnephew of subject; Mrs. Stewart to Mrs. Henry R. Higgins, her sister; gift to St. Luke's Hospital in 1956.

St. Luke's Hospital, New York City.

607, 608 Muhlenberg, Rev. William Augustus

1829 · Canvas

Hostetter: "1829, June 2—Rev. Wm. Muhlenberg, copying 2 portraits—$70."

Portraits for this entry cannot be identified.

Unlocated.

609 Muhlenberg, Rev. William Augustus

1838 · Canvas

Hostetter: "1838, Oct. 1—Dr. Wm. A. Muhlenberg, Flushing, L. I., paintings—$100."

Interpretation of this transcription from the Ledger, whether a commission or payment, has not been determined. See notes for Dr. Frederick Augustus Muhlenberg (595).

Unlocated.

610 Musser, Mrs. George

1813 · Canvas

Mrs. George Musser, the subject of this portrait, was probably the widow of George Musser, 1741-1806, who was in the tanning business in Lancaster. According to the 1912 Lancaster Exhibition catalogue, he was a prominent citizen, Sheriff of Lancaster Co., and the father of Mrs. C. F. Rengier, Sr. He was also the father of George Musser, 1799-1870, who served as a justice of the peace and alderman in Lancaster.

Ledger: "1813, Aug. 9—Mrs. Musser (widow of George) / to 1 portrait £ 7 10 0." Hensel: "Musser, Mrs. George."

"Half-length, seated, facing front" (Catalogue, 1912).

Exhibitions: Lancaster Exhibition, 1912 (185a), owned by Miss Emma Musser.

Collections: Miss Emma Musser (1912).

Unlocated.

611 Musser, Mathias

c. 1806 · Panel · 9 x 7 *Illus. p. 277*

Signed on back in black script: "J. Eichholtz / Pinxit / Lanc—."

Mathias Musser, born Apr. 2, 1785, in Lancaster, died Feb. 22, 1833, was the son of Capt. George Musser of the Revolution, 1741-1806, and Christianna Catherine Young, 1748-1828. He married Ann Haverstick, born in Philadelphia Oct. 3, 1786, died Sept. 16, 1849, daughter of William Haverstick and Mary Deshler of Lancaster. Ann, wife of Mathias Musser, is buried in Christ Episcopal Churchyard, Intercourse. Little is known of the subject. His burial place is not known. In the War of 1812 he served from Sept. 1, 1814, to Dec. 4, 1814, as a first lieutenant in Capt. George Hambright's Company of volunteers in the 1st Regiment, Second Brigade, Pennsylvania Militia, under the command of Lt. Col. Jeremiah Shappell.

Profile of young man, three-quarter length facing left, hands not showing; black hair worn long, with sideburns and hair over forehead, dark eyes, long nose, prominent chin; high white collar, white neckband and bow tie with long ends, black jacket with rolled collar; background brown on left shading to light grey on right. Panel framed oval by gilt pebbled mat, original gilt frame overpainted by black.

A paper label, inscribed in ink, on lower back reads "Portrait of Mathias Musser painted when 21 years of age probably at Lancaster, Penna. about the year 1804 or perhaps later." In pencil below, "my father's grandfather married Ann Haverstick [*sic*]. Amos Haverstick Gottschall."

Collections: From the subject and his wife to their daughter Maria (Mrs. Peter Gottschall), 1823-1887; their son, Amos Haverstick Gottschall, born near Lancaster, 1854, died Harrisburg, 1936, who married Mary Barker, born in Tennessee, 1855; their son, Alvin Haverstick Gottschall, born Harrisburg, 1892, married Thelma Gosman; acquired by Mrs. James H. Beal, 1953, from Alvin H. Gottschall, New Orleans, La.; gift to the Pennsylvania Academy of the Fine Arts, 1961.

Pennsylvania Academy of the Fine Arts, Philadelphia.

*612 Myer, Colonel John

Before 1810 · Panel 9¼ x 7¼

Almost half-length figure of middle-aged man in profile, facing left; blue eyes, slightly turned-up nose, double chin, thin brown hair worn long and with queue and bow; white collar, tie, and shirt ruffle in rough brush strokes, black coat; background plain brown to grayish; framed oval with pebbled mat.

This panel strongly resembles other early profile portraits by Eichholtz. An inscription in pencil on the top back of the frame is the only identification of the subject. There is no documentary evidence that the portrait represents Col. John Myer, about whom no records have been found. The present owner, a collateral descendant of the artist, purchased the painting.

Collections: Joseph K. Kindig, Jr., York; Mrs. Harold B. Chait.

Mrs. Harold B. Chait, Baltimore, Md.

*613 Myers, Mrs. Christian

Before 1809 · Panel · 13/16 x 6⅞ *Illus. p. 291*

Mrs. Christian Myers, whose given name was Elizabeth, born 1763, died in Baltimore, Md., 1829, was the wife of Capt. Christian Myers, 1746-1807. He was commissioned a second lieutenant in the German Battalion of the Revolutionary Army, his commission dated Philadelphia, Sept. 25, 1776. He and his wife lived in Lancaster, or near there, where Mrs. Myers reared her niece Rebecca Tryer (Mrs. William Loney), 1798-1864. She resided in Baltimore during the later part of her life, presumably after the niece's marriage to William Loney of that city. Both she and her husband are buried in the Loney family plot of Baltimore Cemetery, the latter probably reinterred there.

Profile of middle-aged woman, seated, facing left, hands not shown; hazel eyes, brown hair, double chin, sheer lace white cap with ribbon tied on top front; plain sheer scarf collar over dark high-waisted dress, short-puffed sleeve, double chain necklace; red-upholstered chair back to right, plain background.

It is believed that the subject, Mrs. Christian Myers (Mayer), was possibly the widow who presented her husband's sword, used in the Revolution, to Capt. George Eichholtz while he was in the service in 1814. See notes with portrait of George Eichholtz (199). This early panel compares in style to the panel of the artist's sister, Mrs. Jacob Leman (Catharine Eichholtz, 451). The owner of this portrait also owns the original document appointing Christian Myers second lieutenant in the German Battalion, signed by John Hancock, President of Congress.

Collections: Mrs. William Loney (Rebecca Tryer), niece of the subject; her daughter, Mrs. Richard Henry Chamberlaine (Maria E. Loney); her daughter, Miss Mary B. Chamberlaine; her nephew, C. F. L. Chamberlaine.

C. F. L. Chamberlaine, Clarksburg, W. Va.

*614 Myers, Mrs. Christian

c. 1812 · Panel · 30 x 23 *Illus. p. 291*

Half-length figure of a large woman, seated, facing left front, left arm on lap, hand holding a folded fan; hazel eyes, brown hair, double chin; white lace cap with wide ruffles; short-sleeved black dress with transparent dark lace overblouse, trimmed with lace ruffle, rough brush marks as high lights showing through overblouse, white surplice collar, two-strand necklace; red-upholstered chair arm to left; plain background.

This large rough early panel resembles stylistically an 1810 canvas of Mrs. Elisha Kane (414). It is one of the very few large panels by Eichholtz. See Mrs. Adam Reigart, Jr. (706), and Samuel Humes (377).

Collections: Mrs. William Loney (Rebecca Tryer), niece of the subject; her daughter, Mrs. Richard Henry Chamberlaine (Maria E. Loney); her daughter, Miss Mary B. Chamberlaine; her nephew, C. F. L. Chamberlaine.

C. F. L. Chamberlaine, Clarksburg, W. Va.

615 Myers, Jesse

1817

Ledger: "1817, Jan. 1—Jesse Myers, Dr. / To a small picture & frame £ 3 7 6."

Unlocated.

*616 Naudain, Arnold

Exhibitions: "Antiquarian Display," 1885, Harrisburg. See Egle, *Centenary Memorial,* 326. The portrait was exhibited as by Eichholtz and dated 1850. Either the attribution or the date must be in error. See Hamilton (325, 326) for portraits in the same collection in 1885.

Collections: Adam Boyd Hamilton, Harrisburg (1885).

Unlocated.

617 Neff, John

1815 · Canvas

John Neff, born Jan. 1, 1769, died July 12, 1837, at Strasburg, Lancaster Co., was the keeper of the inn known as the Sorrel Horse in Leesburg, Strasburg Twp. His wife Barbara died Oct. 12, 1821, at the age of 59.

Ledger: "1815, Aug. 14—John Neff, Dr. / To 1 portrait and frame £ 10 10 0; 1815, Dec. 1—John Neff Cr / By cash (per Mr. Cassidy) 7 10 0."

In recent years the late Robert Locher and Richard Weyand of Lancaster were told that there existed a painting called "The Sorrel Horse," possibly a sign for the tavern of which John Neff was the proprietor. This has not been located.

Unlocated.

*618 Neff, John R.

1825-1830 · Canvas · 30 x 25 *Illus. p. 329*

John Rudolph Neff, born Jan. 12, 1789, at Frankford, Philadelphia, in the house built by his grandfather Rudolph Neff, died July 24, 1863, was the oldest son of Peter Neff and his wife Rebecca Scout. After attending Princeton for two years, he was employed in the counting house of Messrs. Israel, shipping merchants, in Philadelphia. There he learned the mercantile trade which enabled him to establish the prosperous business firm of John R. and William Neff, with his younger brother a partner for a time. With shipping offices in cities in the South and West, he became one of the most successful merchants of his time. He was a director of the Bank of the United States, the Philadelphia Saving Fund Society from 1824 until his death (its fifth president in 1855), and the Insurance Company of North America from 1841. Twice elected to the General Assembly of Pennsylvania, he also served on both the Common and Select Councils of Philadelphia. Neff married Caroline, daughter of Charles Bird, a Philadelphia merchant, on Sept. 23, 1817. They were the parents of eight children. He was a member of the First Presbyterian Church of Philadelphia, and was active in the Provident Society and other organizations devoted to benevolence and charity.

Half-length figure, seated facing left front, looking front; thick slightly wavy hair brushed loosely over ears, sideburns, high forehead; high white collar, neckband, and long white tie or frill over shirt front, dark waistcoat unbuttoned near top, dark jacket with rolled notched collar, left hand holding unfolded letter with inscription, "To / John R. Neff Esq. / Philadelphia"; chair back to right, rounded shadow to left, plain background lighter behind and to left of figure.

This portrait, which hangs with portraits of other past presidents in the board room of the Philadelphia Saving Fund Society, came to that bank some time after 1855, whether as a purchase or a gift from the Neff family has not been ascertained.

Collections: Philadelphia Saving Fund Society.

Philadelphia Saving Fund Society, Philadelphia.

*619 Neff, Mrs. Peter

c. 1827 · Canvas · 29¾ x 25½

Isabella Howard Freeman, born 1795, died Mar. 6, 1844, was the daughter of William Freeman and his wife Ann Howard, died 1831, of Baltimore, Md. She married (1) Henry Lamson, died 1824, and (2) on July 10, 1827, Peter Neff, 1798-1879, son of Peter Neff, 1764-1804, and his wife Rebecca Scout, 1764-1834. There were two sons by the second marriage, William Howard Neff and Peter Rudolph Neff. Peter Neff was in the wholesale hardware business with his three brothers, first as a buyer for the firm in Baltimore. In 1828 he opened a business in Louisville, Ky., and in 1835 in Cincinnati, Ohio.

Half-length figure of adult woman, seated, facing front, head turned slightly to right; brown eyes, fair complexion, rosy cheeks, dark hair braided across the front of the head, piled high at back, with large black comb, pendant black earrings; black dress with long full sleeves, oval breast pin, gold watch, chain and watch winder in sash at waist, right arm on red sofa, wedding ring on third finger of right hand, small ring on forefinger; back of sofa to left and right of figure, plain background.

This portrait was first attributed to Eichholtz in 1956 by Edward H. Dwight, then director of the Milwaukee Art Institute, and Donald R. MacKenzie of the College of Wooster, Wooster, Ohio. A slightly smaller portrait of the subject's husband in the same collection is not attributed to Eichholtz.

Exhibitions: "To the Ladies of Cincinnati, 1788-1928," Historical and Philosophical Society of Ohio,

Taft Museum, Cincinnati, Ohio, Apr. 28 - June 8, 1954.

Collections: William Howard Neff, son of the subject; his daughter, Miss Edith Sterrett Neff; her cousin, Robert M. Galbraith, grandson of Peter Rudolph Neff.

Mr. and Mrs. Robert M. Galbraith, Glendale, Ohio.

*620 Nelson, John

In the Leacock Presbyterian Church cemetery, Paradise, there are headstones marking the graves of John Nelson, born Aug. 20, 1808, died June 13, 1876, and his wife Elizabeth, born May 20, 1816, died May 6, 1886.

Exhibitions: "Antiquarian Display," 1885, Harrisburg. See Egle, *Centenary Memorial,* 362, "painted by Eicholtz [*sic*]," owned by Mrs. Valentine Hummel.

Collections: Mrs. Valentine Hummel (1885).

Unlocated.

*621 Nelson, Mrs. John

This portrait, probably a companion to 620, was exhibited in Harrisburg in 1885, under the same ownership.

Unlocated.

622 Nevin, Rev. John Williamson

1841 · Canvas · 30 x 25 *Illus. p. 363*

Signed on back in painted script: "Portrait of the Rev. John W. Nevin / in his—year of his age / Painted by Eichholtz 1841."

John Williamson Nevin, born Feb. 20, 1803, in Franklin Co., died June 6, 1886, at Lancaster, was the oldest of nine children of John Nevin, 1776-1829, and his wife, Martha McCracken, 1779-1859. He was married in 1835 to Martha Jenkins (626), the second daughter of Robert Jenkins, a wealthy Lancaster Co. ironmaster, by whom he had eight children, three of his five sons dying in infancy. At the age of fourteen Nevin went to Union College and was graduated in 1821. He then entered Princeton Theological Seminary in 1823, graduating in 1826 and temporarily filling the teaching post of Dr. Charles Hodge at the Seminary. In 1828 he published *A Summary of Biblical Antiquities* (2 vols.). From 1829 to 1840 Nevin was professor of Biblical literature at Western Theological Seminary, Allegheny, where he established a reputation as both scholar and thoughtful preacher. He took no part in the 1837-1838 doctrinal controversy that divided the Presbyterian Church. At this time he learned to read German and came under the influence of German theologians, notably Neander. In 1840, he was elected by the General Synod of the German Reformed Church to a professorship in their seminary at Mercersburg. Nevin accepted the appointment, changed his church affiliation, and in his new position exercised a great influence, especially through his writings. From 1841 to 1853 he was acting president of Marshall College at Mercersburg. When the union of this college and Franklin College at Lancaster took place in 1853, Nevin retired because of poor health to a small farm near Lancaster. From 1861 to 1866 he lectured at Franklin and Marshall, and with the reorganization of this institution in 1866 he became its president, serving until 1876, when he resigned to spend the last ten years of his life in retirement at his country home near Lancaster. One of Nevin's brothers was Robert Peebles Nevin, 1820-1908, the father of the well-known composers Ethelbert Woodbridge Nevin, 1862-1901, and Arthur Finley Nevin, 1871-1943. A daughter of the portrait subject, Miss Blanche Nevin, 1841-1925, achieved some reputation as a sculptor. Her statue of Gen. Peter Muhlenberg is in the Hall of Fame in the Capitol in Washington.

Hostetter: "1841, July 30—Rev. Mr. Nevin, Mercersburg, 4 portraits of self—$100; portrait of brother, William—$30." Hensel: "Nevin, Rev. Dr. John W., Copies, 1840"; illustrated, except in *Pennsylvania Magazine.*

Half-length figure, facing left front; arms folded across chest, left hand and part of right hand showing; brown eyes, brown hair with very high forehead; white shirt front and high stock collar, black neckband and bow tie; black jacket with rolled collar, white shirt cuffs showing; subject wearing gilt metal spectacles; red chair back at right; background in greyish browns with soft shadows in darker tones, suggestion of a column at right.

A mezzotint engraving after this portrait was made by John Sartain, with the following inscription: "Rev. John W. Nevin D. D. / President of Marshall College and Prof. of Did. Theol. in the Theological Seminary / of the German Ref.[d] Church Mercersburg, Penn.[a] / Engraved for the Students from the Original Picture Painted in 1841."

Exhibitions: Lancaster Exhibition, 1912 (188), lent by Miss Alice Nevin, illustrated in revised edition of catalogue.

Collections: Miss Alice Nevin, daughter of the subject, Lancaster; Rev. John Nevin Sayre, grandson of the subject, South Nyack, N. Y.; gift to Franklin and Marshall College, 1963. The portrait hangs in Nevin House, the home of the President.

Franklin and Marshall College, Lancaster.

623 Nevin, Rev. John Williamson

1841 · Canvas · 30 x 25

Hostetter and Hensel, see 622.

Half-length seated figure, facing left front, hands not showing, left arm over back of a red-upholstered chair with brown wooden frame; brown eyes, thick brown hair, high forehead; white shirt front and high stock collar, black neckband and bow tie; dark jacket and waistcoat; subject wearing gilt metal spectacles; right background with large grey column half in shadow, to left landscape of blue and green hills below colorful skyline, blue sky and clouds above. Except for the pose of the figure, this portrait strongly resembles 622. No records of its history are known.

Collections: Western Theological Seminary, now Pittsburgh Theological Seminary.

Pittsburgh Theological Seminary, Pittsburgh.

624, 625 Nevin, Rev. John Williamson

1841 · Canvas · probably 30 x 25

Hostetter: "1841, July 30—Rev. Mr. Nevin, Mercersburg, 4 portraits of self—$100." Hensel: "Nevin, Rev. Dr. John W., Copies, 1840."

Only two of the portraits of the Rev. John W. Nevin have been located. See 622, 623.

Unlocated.

626 Nevin, Mrs. John Williamson (by Bass Otis and Eichholtz)

Before 1835, and 1841 · Canvas · 30 x 24¾

Illus. p. 363

Martha, the second daughter of Robert Jenkins (401) and his wife Catherine Carmichael (402) of Windsor Place, Churchtown, Lancaster Co., was born July 4, 1805, and died Jan. 13, 1890, in Lancaster. She married the Rev. John W. Nevin on Jan. 1, 1835. They had eight children, three of five sons dying in infancy.

Three-quarter-length figure, seated, facing front, head to left, left arm and hand on arm of chair, right hand not shown; auburn hair parted in center and with shoulder-length curls in back, grey-green eyes, fair complexion, rosy cheeks; black dress with long-puffed sleeves, off-shoulder neckline, large belt buckle; red-upholstered chair arm to right, background scumbled blue and grey, suggesting sky, darker to left.

In the 1912 Lancaster Exhibition catalogue (189), this portrait is attributed to Eichholtz, in the Revised Edition (189) to Bass Otis. Despite the confusion created by the two entries, the painting bears a closer resemblance to the work of Eichholtz than to that of Otis, and since recent restoration it is considered a portrait repainted by Eichholtz. Only the paint treatment of the face is unlike Eichholtz's style, and a short-sleeved costume of an earlier date has been painted over. The Otis portrait was probably made before the subject's marriage in 1835. Eichholtz may have added his hand at the time he painted recorded portraits for the husband, the Rev. John W. Nevin (622).

Exhibitions: Lancaster Exhibition, 1912 (189), lent by Miss Alice Nevin.

Collections: Miss Alice Nevin, daughter of the subject, Lancaster; the Rev. John Nevin Sayre, grandson of the subject, South Nyack, N. Y.; gift, 1967, to Franklin and Marshall College.

Franklin and Marshall College, Lancaster.

627 Nevin, William Marvel

1841 · Canvas · 30 x 25 *Illus. p. 362*

William Marvel Nevin, born Feb. 7, 1806, near Shippensburg, died Feb. 11, 1892, at Lancaster, was one of five sons of John Nevin, 1776-1829, and his wife, Martha McCracken, 1779-1859, and a younger brother of John Williamson Nevin (622). After graduation from Dickinson College he was admitted to the bar, but soon turned to teaching as a career. After teaching at Sewickley Academy in western Pennsylvania, in 1840 he became professor of Ancient Languages at Marshall College (later Franklin and Marshall) in Lancaster, in 1872 Alumni professor of English Literature and Belles Lettres (emeritus from 1886), in which post he lectured until within a few weeks of his death. His honorary LL.D. was conferred on him by Dickinson

College. Professor Nevin was named William McCracken Nevin, but following the fashion of the times and according to descendants in Sewickley, he changed his middle name to Marvel. He was twice married: (1) Hannah Jane McClay; (2) Mrs. William Irwin (Adelaide Mellier), by whom he had three children.

Hostetter: "1841, July 30—Rev. Mr. Nevin . . ., 1 portrait of brother, William—$30." Hensel: "Nevin, Dr. Wm. M., 1840."

Almost half-length figure seated, facing left front; dark brown silky hair brushed to side, worn long with thick wavy long sideburns, large grey eyes, heavy brows, sensitive face with aquiline nose; high white collar showing above black neckband, white shirt front, black satin waistcoat with grey high lights, covered buttons, brownish-black jacket with rolled collar and wide notched lapels; left arm hanging behind red chair back to right, no hands showing; brown column to right background, reddish-grey hills to left, blue-grey, mauve and pink-tan sky in background with clouds above the horizon.

Collections: Miss Marie L. Nevin, daughter of subject by his second marriage, Sewickley, died 1953; James Brainerd Kremer, Jr., grandson of subject by his first marriage; Mrs. James Brainerd Kremer, Jr., Montclair, N. J.; her son, Joseph O. Kremer.

Joseph O. Kremer, Tulsa, Okla.

628 Nicklin, Julia

1827 · Canvas · 31¼ x 25¼

Signed, l. r.: "J. E. 1837 [*sic*]."

Julia Nicklin was born Oct. 13, 1810, in Baltimore, and died Feb. 17, 1849, in Philadelphia. She was the only child of Philip Houlbrooke Nicklin, 1786-1842, and his wife Julia Macpherson, 1785-1855, of "Stouton" (Philadelphia). Philip Houlbrooke Nicklin was a law-book merchant in Philadelphia. The maternal grandparents of Julia Nicklin were Margaret Stout, 1764, died Philadelphia, 1797, and William Macpherson, 1756, died at "Stouton," 1813, buried in St. Paul's Church, Philadelphia. The great-grandparents of Julia Nicklin were Mary Keen, born Philadelphia about 1730, died 1767, and Joseph Stout whom she married in 1763. He was buried in 1773 in Swedish Lutheran Cemetery, Philadelphia. Julia Nicklin married Daniel Doty Southard on Nov. 5, 1834 (records of Christ Church, Philadelphia). She and her husband had one child, Frances Houlbrooke Southard, born 1837, died 1839 at Newport, R. I.

Young woman, almost three-quarter figure, standing, hands not showing, facing front right, looking left; brown eyes, long curly brown hair around shoulders; low-necked white dress with ruffle around neck, short-puffed sleeve on right arm with button on sleeve, vermilion shawl with paisley trim over right shoulder and covering right arm and lower left arm; lower right background a steep hillside with a tree silhouette, remainder of background various greys, violets and warm peach-colored and tan clouds.

The portrait had been restored before museum acquisition. The face of the subject seems unusually white for Eichholtz painting. The signature, in green-block letters, may have been overpainted incorrectly as 1837. The age of the subject would indicate that the painting was probably done in 1827 at age seventeen.

Exhibitions: Eichholtz Exhibition, York, 1959 (57), lent by the Philadelphia Museum of Art.

Collections: The aunt of the subject, Margaret Macpherson (Mrs. Peter Grayson Washington of Virginia); her daughter, Julia Maria Washington (Mrs. Caleb Wright Hornor); her son, William Macpherson Hornor, Bryn Mawr; one of his sons, Peter T. Hornor, who presented the portrait to the Philadelphia Museum of Art in 1956.

Philadelphia Museum of Art.

629 Nidliet, Mrs.

Hensel: "Nidliet, Mrs. Mother of Wm. Nidliet, Philadelphia merchant."

Philadelphia directories for 1823, 1829, 1839 list Chapron and Nidelet [*sic*], merchants, 155 and 185 High St. No Nidliet portrait has been located, but a pair of portraits of Mr. and Mrs. Chapron are listed (106, 107).

Unlocated.

*630 Norvell, Mrs. John

c. 1823 · Canvas · 36 x 28½

Isabella Hodgkiss, born Jan. 10, 1805, in Philadelphia, died Mar. 30, 1873, in Detroit, Mich., was adopted in her infancy by Mr. and Mrs. Henry Freeman of Philadelphia. She was married on Nov. 7, 1822, in Philadelphia to John Norvell,

born Dec. 21, 1789, in Garrard Co., Ky., died Apr. 24, 1850 in Hamtramck, Wayne Co., Mich.

Three-quarter-length figure of young woman, standing, facing left front, right arm on balustrade at left, left arm at side; grey-green eyes and brown hair, center part, curls at sides and back of head; high-waisted white gown with low neck, short-puffed sleeves, elaborate paisley-bordered red shawl over right shoulder and upper arm, held by right hand, also covering lower left arm and hand; column in background to right, rust-red curtain behind figure, blue-grey sky and green foliage to left.

According to family tradition, this portrait was painted by Thomas Sully six months after the marriage of the subject. The unsigned portrait is not recorded in Biddle and Fielding's Sully Register. Judging from early and recent photographs, the portrait appears to have been restored but still more closely resembles the style of Eichholtz than that of Sully, as observed in the portraits of Sarah Barry Dale, 1822, signed (148), Nancy Ann Wilmer, *c.* 1825, signed (872), Julianna Hazlehurst, *c.* 1825, questionable Sully signature (337), Mrs. Charles Wetherill, 1820-1825, later copied by Sully (862). The attribution of the portrait of Mrs. Norvell to Eichholtz was first suggested by the Frick Art Reference Library in 1960.

Collections: Henry Freeman family, Philadelphia; Mr. and Mrs. Henry Nelson Walker (Emily Virginia Norvell, daughter of the subject), 1872; their daughter, Elizabeth Gray Walker, Detroit; bequest from Miss Walker and her brother Henry L. Walker to the Detroit Institute of Arts, 1956.

Detroit Institute of Arts, Detroit, Mich.

631 Offner, Dr. Samuel C.

1817 · Canvas · probably 30 x 25

Samuel C. Offner of Strasburg, born Aug. 22, 1792, died Nov. 2, 1821, practiced medicine in Earle Twp., Lancaster Co. On Nov. 15, 1815, he married Catharine Gundacker, eldest daughter of John Gundacker (311) and his wife Catharine Glatz (312). Dr. Offner was buried in Trinity Lutheran Churchyard, Lancaster. A son, John Gundacker Offner, is listed as a clerk in the first Lancaster directory, 1843.

Ledger: "1817, April 8—Doctor S. Offner—Dr. / To painting a portrait 11 5 0 / frame to ditto 4 10 0 / £ 15 15 0."

Half-length figure of young man, seated, facing right, head almost front, right arm and hand over chair arm, index finger between pages of book; dark eyes and hair, long sideburns; white neckband, small bow tie and shirt frill, dark jacket, not buttoned, light waistcoat with high collar, cloth-covered buttons; red-upholstered chair arm to left, plain background with column to left. The painting was restored in New York about 1961.

Collections: John Gundacker Offner, son of the subject; his aunt, Mrs. Joseph Cloud (Elizabeth Gundacker); her daughter, Mrs. Samuel Hopkins (Mary Amelia Cloud); her daughter, Miss Nana Hopkins; purchased 1961 by Anderson C. Bouchelle.

Anderson C. Bouchelle, New Smyrna Beach, Fla.

632 Ogle, General Alexander

1812 · Canvas

Alexander Ogle, born in Frederick Co., Md., Aug. 10, 1766, died in Somerset, Pa., Oct. 14, 1832, was the son of John (or Jehu) Ogle, born about 1731 of Owen's Creek, Frederick Co., Md., and his wife Ruth Beale. They had five sons, Joseph, Charles, Alexander, James and John. The grandparents of Alexander were Joseph Ogle and Sarah Winters. Joseph descended from Thomas or John, an early English family of Delaware. Alexander married Mary (Polly) Williams, daughter of James Williams, 1725-1804, and his wife Mary Parry Francis who were married at St. Paul's Church, Philadelphia, Oct. 1, 1763. Alexander moved to Somerset Co. in 1795. He was a member of the state House of Representatives 1803, 1804, 1807, 1808, 1811; served as a major general in the militia; was prothonotary, recorder of deeds and clerk of courts, 1812-1817; was elected as a Democrat to Congress, 1817-1819; was again a state Representative, 1819-1823, and state Senator, 1827-1828. His son, Charles Ogle, 1798-1841, was a Congressman from 1837 to 1841, and a grandson, Andrew Jackson Ogle, 1822-1852, served in the 31st Congress. Another son Alexander Ogle, Jr., who married Charlotte Sneider, had a daughter Louise who married Edward Scull. Descendants of Gen. Ogle and those of Edward Scull still live in Somerset. His wife's dates were 1776-1861.

Ledger: "1812, April 1—General Ogle—D^{r} / To 1 painting & frame £ 12 7 6 / To case for do 7 6 / £ 12 15 0."

Two unattributed portraits exist in Somerset, hanging at the residence of Miss Emeline Scull. One portrait representing Gen. Alexander Ogle, a

large profile facing left on canvas, belongs to Miss Scull's cousin Dr. Edward Scull of West Hartford, Conn. The other portrait on canvas belonging to Miss Scull represents Mary (Polly) Williams, younger than Gen. Ogle, whose marriage date to him is not known. The subject facing left front wears no ring on her left hand. Both paintings, in baroque gilt frames, are believed to have been restored and framed during a former ownership in the Ogle or Scull families.

While neither portrait (1968) is characteristic of the technique of paintings by Eichholtz, there is a possibility that they could be poor copies after Eichholtz or, more likely, heavily overpainted originals by him. These portraits were possibly painted at different times, because they are not companion portraits. The painting of the man has a costume of the 1812 period when Eichholtz recorded a painting of Gen. Ogle, and the costume of the young lady with cap and ribbons fits the same period. Her pose and stiff left arm is not unlike drawing by Eichholtz, but in both paintings the colors, paint quality and brush work are totally unlike that of Eichholtz. X-rays and further study might prove these portraits to be copies or repainted originals.

Unlocated.

633 Ogilby, Joseph

1814 · Panel

In the *Lancaster Intelligencer,* Feb. 18, 1840, appeared the obituary of a Joseph Ogilby, who had died the preceding day in his sixtieth year. The obituary states that for a number of years he was cashier of the branch bank of Pennsylvania in Lancaster. His will, probated Mar. 16, 1840, mentions his wife Margaret.

Ledger: "1814—Jan. 11, Joseph Ogleby [*sic*], Dr. / To 1 profile—£ 1 10 0."

Unlocated.

634 Onderdonk, Bishop Henry Ustick

1829 · Canvas

Henry Ustick Onderdonk, born in New York City Mar. 16, 1789, died in Philadelphia Dec. 6, 1858, was the son of Dr. John Onderdonk and his wife Deborah Ustick. An 1805 graduate of Columbia College, he studied medicine in London and Edinburgh, receiving his M.D. degree from the University of Edinburgh. He practiced medicine in New York and in 1814-1815 was associate editor of the *New York Medical Magazine.* In 1815 he was ordained deacon in the Episcopal Church and in the following year was ordained priest, becoming an outstanding theological scholar and serving his first pastorates in western New York and Brooklyn. From 1827 to 1835 he was assistant bishop of Pennsylvania, and, following the death of Bishop White (869), the second bishop of Pennsylvania, 1836-1843. From 1844 to 1856 he was suspended from office and from the ministry, at his own request, for alcoholism. During this period Dr. Onderdonk spent a great part of his time in writing. In 1856 he was restored to the ministry. He received the S.T.D. degree from Columbia College and Geneva (now Hobart) College. On Apr. 15, 1811, he married Eliza Carter.

Hostetter: "1829, June 2—Rev. W. Meade, portrait of Bishop Onderdonk—$40." Hensel: "Onderdonk, Rt. Rev. Bishop, For Rev. Meade, 1828."

A portrait owned by Mrs. Richard Norris Williams, II, of Wayne, purchased by her mother as an Eichholtz and with an inscription on the back of the canvas "J. Eicholtz [*sic*] / Pinx. 1829" not in the hand of Eichholtz, does not appear to be the work of this artist, though it may represent the subject.

Exhibitions: 18th Annual Exhibition, the Pennsylvania Academy of the Fine Arts, May, 1829, (40), owner Rev. Mr. Meade.

Unlocated.

635 Overholtzer, Henry Durston

1836 · Canvas · 30 x 25

Henry Durston Overholtzer (Oberholtzer, Overholt), according to Lancaster Co. records, was county auditor in 1821, a justice of the peace in Leacock Twp. in 1822 and 1830, and a member of the legislature in 1826. His wife was Mary (Polly) Bechtel, born Aug. 30, 1793, daughter of Isaac Bechtel, 1751-1820, and his wife Esther Stauffer, 1757-1805, who are buried at Hereford Mennonite Church at Bally in Berks Co.

Hostetter: "1836, Sept. 10—H. D. Overholser [*sic*], portrait of self—$30." Hensel: "Overholtzer H. D., 1835."

Half-length figure, seated, facing left front, right arm on red chair back; dark brown eyes, black hair, dark brown sideburns; black coat and stock, moonstone scarf pin in narrow gold mounting; drab buff background.

The Hostetter and Hensel references must apply to this portrait. Although the Frick Art Reference Library recorded the portrait in 1931 as "Henry Durster Overholt," the family papers use the spelling Oberholtzer. Lancaster Co. publications use the spelling "Overholtzer." A portrait of a later date, in the same collection, of the subject's wife is by an unknown artist.

Collections: Mrs. Albert G. Saylor (Mary Ann Oberholtzer), 1825-1869, daughter of the subject; her son, Henry Durston Saylor, 1857-1948; his daughter, Mrs. Henry R. Hallowell (Dorothy Saylor).

Mrs. Henry R. Hallowell, Merion, Pa.

636 Owings, Mrs.

1829 · Canvas

Hostetter: "1829, June 2—Miss Charlotte Owings, Golden P. O., York Road, Baltimore Co., portrait of Mrs. Owings—$30." Hensel: "Owings, Mrs., York Road, Baltimore Co., Md."

Unlocated.

*637 Patterson, Jonathan

1830-1835 · Canvas · 30 x 25

Jonathan Patterson, 1791-1865, was probably the Jonathan Patterson listed in Philadelphia, 1829 and after, as an accountant on South 8th Street.

Half-length figure, seated, facing right front, left arm on end of sofa at right, hand over the arm at lower right corner; thick, curly dark brown hair, grey eyes; dark blue jacket with loose fitting rolled collar and gold buttons, cream-colored waistcoat, white shirt ruffle and collar, black stock; mahogany sofa upholstered in red, plain brown background above, olive at sides; canvas rebacked.

The owner stated that this portrait and the companion one (638) were painted in Philadelphia. Both compare favorably with the work of Eichholtz, judging from photographs at the Frick Art Reference Library, where the portraits are recorded.

Collections: Mrs. Winston Hagen, great-granddaughter of the subject; her daughter, Mrs. Alvin Devereux (Virginia W. Hagen).

Mrs. Alvin Devereux, New York City.

*638 Patterson, Mrs. Jonathan (Sarah Cronin)

1830-1835 · Canvas · 30 x 25

Half-length figure, seated, facing left front; brown hair parted in middle, large curls, blue eyes, sheer white ruffled cap with peach-colored ribbon trimmings; blue dress, white neck ruffle, dark brown fur shawl draped over right shoulder and over left arm, held by right hand; red-upholstered chair or sofa to left, brown background, olive grey at sides; canvas rebacked.

Collections: Mrs. Winston Hagen, great-granddaughter of the subject; her daughter, Mrs. Alvin Devereux (Virginia W. Hagen).

Mrs. Alvin Devereux, New York City.

*639 Patterson, Samuel

Before 1810 · Panel · 7¼ x 5½

Samuel Patterson, born at Donegal, Lancaster Co., Aug. 28, 1772, died there Oct. 27, 1831, was the youngest of four children of Samuel Patterson, 1727-1820, and his wife Martha Agnew, died 1772, and the grandson of Arthur Patterson, who emigrated from the north of Ireland in 1724, and his wife Ann Scott. He married Mary Ann McJimsey (640) and they lived on a Lancaster Co. farm which was part of the original grant from the Penns to Arthur Patterson in 1737. In 1833 Mrs. Patterson sold the farm, moved to Mt. Joy and later to Marietta.

Almost half-length figure, profile, facing left; grey eyes, dark brown hair brushed forward over high forehead, sideburns; black jacket, white collar and tie; plain dark grey background.

This portrait and the companion portrait of Mrs. Patterson, were in the 1912 Lancaster Exhibition as by an unknown artist and with erroneous measurements, 24 x 20. They are strongly similar to Ellicott, Leman, and other panel portraits by Eichholtz.

Exhibitions: Lancaster Exhibition, 1912 (192), dated 1803, painter "Anonymous," owned by Mrs. M. Hampton Todd, Philadelphia; Eichholtz Exhibition, York, 1959 (7), illus. 5, lent by M. V. D. Brinkerhoff [*sic*], Hamden, Conn.

Collections: From the widow of the subject to her youngest daughter, Mrs. James Barr Ferree (Mary Ann Patterson), 1805-1872; from Mr. Ferree, died 1878, to his unmarried daughters; from Miss Martha Rebecca Ferree, died 1910, to her sister, Mrs. M. Hampton Todd (Alice Ferree); her daughter, Anne Hampton Todd; given by her in 1953 to her nephew, Matthew V. B. Brinckerhoff.

Matthew V. B. Brinckerhoff, Hamden, Conn.

*640 Patterson, Mrs. Samuel

Before 1810 · Panel · 7¼ x 5½

Mary Ann McJimsey was born Dec. 22, 1778, died Apr. 26, 1847. She married Samuel Patterson (639) on Sept. 6, 1798. In 1835, after the marriage of her youngest daughter, Mary Ann, to James Barr Ferree, Mrs. Patterson made her home with the Ferrees in Marietta, Lancaster Co.

Half-length figure in profile, facing right; dark eyes and hair, sheer lace ruffled cap with ribbon over it around head; lace yoke extending over shoulders and back of long-sleeved coffee-colored satin dress, dark beads around high ruffled collar of yoke; plain background.

Exhibitions: Lancaster Exhibition, 1912 (193), dated 1803, painter "Anonymous," owned by Mrs. M. Hampton Todd, Philadelphia; Eichholtz Exhibition, York, 1959 (8), illus. 4, lent by M. V. D. Brinkerhoff [*sic*], Hamden, Conn.

Collections: From the subject to her youngest daughter, Mrs. James Barr Ferree (Mary Ann Patterson), 1805-1872; from Mr. Ferree, died 1878, to his unmarried daughters; from Miss Martha Rebecca Ferree, died 1910, to her sister, Mrs. M. Hampton Todd (Alice Ferree); her daughter, Anne Hampton Todd; given by her in 1953 to her nephew, Matthew V. B. Brinckerhoff.

Matthew V. B. Brinckerhoff, Hamden, Conn.

*641 Patterson Family, Man of the

c. 1810 · Panel · 9¼ x 7¼

Almost half-length figure, profile, facing left; dark stringy hair worn long over forehead and in back, sideburns, blue eyes; white collar, stock and bow tie with long ends over light orange waistcoat, black jacket with rolled collar, double-notched lapels, five buttons showing; plain grey background, painted black spandrels around oval portrait. The portrait may have been touched up in the past.

This panel and its companion (642) owned by Mrs. John A. Coyle in 1912, exhibited in the 1912 Lancaster Exhibition as by an anonymous painter and erroneously identified at that time as of Mr. and Mrs. Samuel Patterson, Sr., bear strong resemblances to early small profile portraits painted by Eichholtz on wooden panels. The portraits of Mr. and Mrs. Samuel Patterson (639, 640), also exhibited at that time as by an unknown artist, are not the same subjects. The provenance of this second pair of panels suggests that the subjects were members of the Patterson family. The sizes of the portrait given in the 1912 catalogue, 10 x 14, probably included frames.

Exhibitions: Lancaster Exhibition, 1912 (193a), as Anonymous, owned by Mrs. John A. Coyle.

Collections: Mrs. William Spangler (Jane Patterson), daughter of Mr. and Mrs. Samuel Patterson (639, 640), Marietta; her daughter, Mrs. Levi S. Haldeman (Mary J. Spangler); her daughter, Miss Rebecca Haldeman; her cousin, Mrs. John A. Coyle, great-granddaughter of Mr. and Mrs. Samuel Patterson; her daughter, Mrs. J. Frank Sides.

Mrs. J. Frank Sides, Lancaster.

*642 Patterson Family, Woman of the

c. 1810 · Panel · 9¼ x 7¼

Three-quarter-length figure of young woman, profile, facing right, hands not shown; brown hair with stringy bangs over forehead, dressed high at back, brown eyes; high-waisted light pink dress with square neck and ruffled lace collar, short-puffed sleeves; plain dark brownish-black background, tan around the oval. See 641.

Exhibitions: Lancaster Exhibition, 1912 (193b), as Anonymous, owned by Mrs. John A. Coyle.

Collections: Mrs. William Spangler (Jane Patterson), daughter of Mr. and Mrs. Samuel Patterson (639, 640), Marietta; her daughter, Mrs. Levi S. Haldeman (Mary J. Spangler); her daughter, Miss Rebecca Haldeman; her cousin, Mrs. John A. Coyle, great-granddaughter of Mr. and Mrs. Samuel Patterson; her daughter, Mrs. J. Frank Sides.

Mrs. J. Frank Sides, Lancaster.

643 Pendleton, Mrs. Martha

1823 · Canvas · 30 x 25

Signed on subject's belt: "J. E. 1823."

Three-quarter-length figure, seated, facing right front; dark brown eyes and hair; low-necked white-belted dress, grey wrap with pale pink lining and grey fur trim, fingertips of right hand bright pink; gold-yellow chair.

The name "Mrs. Martha Pendleton" was first attached to this portrait in 1940. Mrs. Pendleton has not been further identified, nor the reason for so naming the portrait ascertained. The portrait,

seen in a New York gallery, 1962, has undergone considerable restoration.

Exhibitions: Ferargil Galleries, New York, 1935, as "Portrait of a Lady"; "Early American Paintings," Ferargil Galleries, 1940 (5), 1942 (18); "American Old Masters," C. W. Lyons Galleries, New York, November, 1950, illus.

Collections: Ehrich Galleries, 1934; Ferargil Galleries, 1935; Samuel C. Hooker, 1937-1938; Ferargil Galleries, 1940-1942; Frederick Newlin Price.

Frederick Newlin Price, New Hope, Pa.

*644 Penn-Gaskell, Thomas

c. 1825 · Canvas · 36 x 28 *Illus. p. 331*

Thomas Penn-Gaskell, born in 1796 at Ballymaloe, County Cork, Ireland, died Oct. 18, 1846, at Penn Lodge, Lower Merion, near Philadelphia, great-great-grandson of the founder of Pennsylvania, was the eldest son of Peter Penn-Gaskell, 1763-1831, and his wife Elizabeth Edwards, 1772-1834, a daughter of Nathan E. Edwards of Radnor, Pa. On Dec. 22, 1825, Thomas was married by Bishop William White (869) to Mary McClenachan, a daughter of George Blair McClenachan. She died Dec. 21, 1867, and was buried with her husband at St. John's Roman Catholic Church on 13th Street above Chestnut in Philadelphia. They had no children.

Almost three-quarter-length figure, seated, facing right front, with right arm on mahogany table and left hand on chair arm; wavy red-brown hair with very long red sideburns, blue-grey eyes; high white collar, stock, tie and shirt front, yellow waistcoat, blue-black jacket with rolled collar and metal buttons, gold watch fob and chain; blue-grey cover on sheaf of papers on table, background, to right a seascape with blue sky and orange-pink clouds, behind the sitter a red-upholstered chair back and a large draped rust-red curtain.

This portrait, with no signature, appears to be characteristic of the Eichholtz painting style, particularly similar to the signed portrait of John Armand Monges (583). It was noted by Biddle and Fielding as formerly attributed to Thomas Sully, but attributed by them to Henry Inman and at the time owned by Mrs. James Hancock of Philadelphia. See Biddle and Fielding, *Thomas Sully,* 1362, note under William Penn-Gaskell. First assigned to Eichholtz by the Frick Art Reference Library, the portrait was studied and the attribution agreed to by the writer and by Theodor Siegl, whose detailed notes in 1965 supported the opinions that the portrait is by Eichholtz. The portrait, in good condition, was apparently cleaned before it was given to the Historical Society of Pennsylvania. Eichholtz is known to have painted other Kit-Kat-sized portraits, such as those of the Rev. Levi Bull (85) and Serena Angelica Mayer (570).

Collections: Presented to the Historical Society of Pennsylvania June 24, 1941, by Peter Penn-Gaskell Hall.

Historical Society of Pennsylvania, Philadelphia.

**645 Peterson, William

c. 1815 · Canvas · *c.* 30½ x 24½

A William Peterson is listed in the Philadelphia directory of 1823 as "gentleman," residing at 323 Sassafras. No connection to the subject has been determined.

Half-length figure, seated, facing right front; dark wavy hair and sideburns, light eyes, Roman nose; dark coat with rolled collar and wide lapel, light figured waistcoat, white collar and neckband, right arm on arm of chair, hand holding open sheet of paper with inscription, "Mr. W^{m} Peterson / Philadelphia"; both wooden scroll arms of red-upholstered chair showing, back at left behind right shoulder, plain background, lighter at right.

The attribution of this portrait and its companion to Eichholtz, reported by the owner in 1951, is filed at the Frick Art Reference Library. The original paintings have not been studied and nothing is known of their provenance or family history. It is assumed that they were purchased.

Collections: Harry E. Popp.

Harry E. Popp, Loudonville, N. Y.

**646 Peterson, Mrs. William

c. 1815 · Canvas · *c.* 30½ x 24½

Half-length figure, seated, facing left front; dark hair parted in middle with curls at side, dressed high in back, dark eyes, earrings of two hanging jewels; long-sleeved green dress with elaborate dark braid trimming, buttons on cuffs, and double collar of sheer white lace with patterned border, left hand with fingerless gloves holding handbag in lap; scroll arms of chair as in 645, plain background, lighter at left.

Collections: Harry E. Popp.

Harry E. Popp, Loudonville, N. Y.

647 Petriken, James M.

c. 1825 · Canvas · 29 x 24 *Illus. p. 323*

James M. Petriken, born November, 1801, died of tuberculosis Apr. 6, 1838, was the son of William Petriken, born in Scotland, died 1821, and his wife Elizabeth, died 1832. He studied law with Judge Thomas Burnside of Bellefonte (92), was admitted to the bar in 1822, and was elected to the legislature, serving from 1825 to 1828. On May 18, 1830, he married Elizabeth Wallace, 1810-1887, daughter of Dr. Thomas Wallace, who practiced medicine at Bellefonte, and granddaughter of Adam McKee, pioneer settler in that city. They were the parents of two children: Lt. Hardman Petriken, 1832-1862, who was killed on the eve of the battle of Antietam, and Miss Marion Wallace Petriken, 1833-1899. James Petriken was a brilliant and successful lawyer, a great wit, a talented amateur artist in portraiture, and a musician. In politics he was an active Jacksonian Democrat.

Half-length figure of young man, seated, facing right front; blue eyes, brown hair worn long, sideburns, florid complexion; high white collar, stock, bow tie, shirt ruffle with gold pin, black coat with rolled velvet collar and gold buttons, leather-bound book on lap, supported by right hand, place marked with index finger; sofa or chair back at left, dark orange to rust-red drapery behind the figure, landscape with hills and varicolored sky with clouds to right.

James Petriken was a close friend of Eichholtz, from whom he probably had his only instruction and advice in painting. See the self-portrait by Eichholtz (206) given by him to Petriken. A portrait by Petriken of Judge Charles Huston now in the Centre Co. Court House, Bellefonte, shows influences from Eichholtz. The Eichholtz portrait of Petriken was left in Petriken Hall, Bellefonte, when the Hall was given by Miss Marion Wallace Petriken, daughter of the subject, to the W.C.T.U. county organization. The portrait was brought to its present owner by Henry Sage Linn, son of John Blair Linn, Centre Co. historian. An unpublished paper on Eichholtz by Janet S. Denithorne, written in 1951 while she was a student at Smith College, discusses the relationship between the two men, of this portrait in particular, and the portrait of Judge Huston.

Exhibitions: Centennial Exhibition, Pennsylvania Painters, Oct. 7 - Nov. 6, 1955, the Pennsylvania State University, University Park, plate 13.

Collections: Mrs. James Petriken, widow of the subject; their daughter, Marion Wallace Petriken; Petriken Hall; presented by Henry Sage Linn to the Library and Historical Corporation of Centre Co.

Library and Historical Corporation of Centre County, Bellefonte, Pa.

648, 649, 650, 651 Pierce, Mr. (or Pierie)

1822 · Canvas

Hostetter: "1822, Mar. 3—Mr. Pierce—Germantown, 4 portraits—$80." Hensel: "Pierie [*sic*], Mr., Germantown, 4 portraits, 1822."

If the Hostetter transcription from the Eichholtz ledger is correct, the commission possibly was from Charles Peirce, who is listed in DeSilver's 1823 Philadelphia directory as "clerk of the Mayor's Court—office Chestnut between Fifth and Sixth Streets—d.h. Germantown." In his text (*Pennsylvania Magazine,* 55) Hensel states that, among others, the "Periees (Pierie) were apparently Philadelphia patrons, or from its environs." In the same Philadelphia directory, John Pierie is listed as "bleeder, 122 south Fourth S.W. corner Marshal's alley."

Unlocated.

652 Pomeroy, Mr.

1837 · Canvas

Hostetter: "1837, July 23—Mr. Pomeroy, Philada., 2 portraits self & lady—$60."

Unlocated.

653 Pomeroy, Mrs.

1837 · Canvas

Hostetter: "1837, July 23—Mr. Pomeroy, Philada., 2 portraits self & lady—$60."

Unlocated.

654 Porter, General Andrew (posthumous)

1815 · Canvas · 29 x 24 *Illus. p. 309*

Andrew Porter, born Sept. 24, 1743, in Montgomery Co., near Norristown, died Nov. 16, 1813, at Harrisburg, was the son of Robert Porter, who emigrated from Ireland to Londonderry, N. H., about 1720

and later settled in Pennsylvania. Andrew Porter married (1) on Mar. 10, 1767, Elizabeth McDowell, died 1773, and (2) on May 20, 1777, Elizabeth Parker, 1751-1821 (658). He had five children by his first marriage and eight by his second. Failing to succeed as a carpenter's apprentice, Porter continued his studies and opened a school near his home. On the advice of David Rittenhouse he took charge of an English and mathematical school in Philadelphia, 1767-1776. From 1776 to 1783, he was a military officer, first with the Marines, then in the artillery, and finally in ordnance, attaining the rank of colonel in active service. He supervised the manufacture of munitions for Valley Forge, held the rank of major general in the militia, was offered the rank of brigadier general and post of Secretary of War in 1812 by President Madison, but declined because of age. From 1784 to 1808 he served on various commissions to survey Pennsylvania boundaries and to settle land claims. He was surveyor general of Pennsylvania, 1809-1813, and a charter member of the Society of the Cincinnati.

Ledger: "1815, June 1—George B. Porter to 3 portraits of his late Father @ 30 33 15 0 / to 1 do do do Mother 11 5 0 / to 1 do self 7 10 0 / to 2 do father and mother @ 30 22 10 0 / 3 frames @ 8 9 — / £ 84 0 0." A receipted bill from the artist dated Jan. 26, 1818, formerly in the possession of Oliver Phelps, was transcribed by E. P. Richardson: "George B. Porter, Esquire, to Jacob Eichholtz, Dr. / To 4 Portraits of his late father $120 / 2 Portraits of his mother $60 / 1 Portrait of self $20 / 3 frames / $224."

Half-length figure of elderly man, seated, facing left front; grey-blue eyes, grey hair; black coat, light waistcoat, white shirt, neckcloth and tie; plain brown background.

The Ledger entries and the receipted bill indicate that Eichholtz painted four portraits of Andrew Porter. The present location of only one of these has been established. The posthumous portraits by Eichholtz, started after the subject had been deceased for more than a year and a half, must have been copies made from an earlier unrecorded portrait or portraits. This portrait (654) is discussed and illustrated by E. P. Richardson, "Portraits by Jacob Eichholtz," 15, 18, 19.

An undated memorandum in the files of the Lancaster County Historical Society states that a Mr. and Mrs. Thomas E. Brooks said they had been the owners of all eight portraits by Eichholtz which had been in the Oliver Phelps Collection, Detroit. No further information was given. The portraits of George Bryan Porter and Mrs. Porter (662, 664) were purchased from the second wife of Mr. Brooks by the Michigan Society of the D. A. R. It is known that some of the portraits formerly in the Phelps Collection were in the hands of more than one art dealer.

Collections: Oliver Phelps, Detroit, Mich.; Mr. and Mrs. Thomas E. Brooks; Mel Arden, 1952; Kennedy Galleries.

Kennedy Galleries, Inc., New York City.

655, 656, 657 Porter, General Andrew (posthumous)

1815-1817 · Canvas

Apparently three portraits of General Porter were painted which are now unlocated. See Ledger entries and receipted bill (654). In Hensel's lists there is an erroneous entry: "Porter, Andrew, Hist. Soc'y. of Penna." The Historical Society's portrait, 30 x 25, is a copy from an unlocated original. Nearly half length, facing left, the subject has grey-blue eyes and grey hair, wears a blue and buff Continental uniform, gold epaulettes, white stock and shirt frill; the plain background is brown. It is signed, l. l., "E. D. Marchant / after Eichholtz," and was presented to the Society Jan. 10, 1881, by William A. Porter, grandson of the subject, who wrote a biography of Gen. Porter published in *The Pennsylvania Magazine of History and Biography*, IV (1880), 261-301. In the supply files of the Frick Art Reference Library there is an old photograph, given to the Library many years ago by Mrs. Charles Henry Hart, of a portrait of General Porter in uniform which was probably the Eichholtz portrait, provenance unknown, from which Marchant made his copy. It also bears a strong resemblance to the known portrait of the subject (654) not in uniform.

Unlocated.

658 Porter, Mrs. Andrew

1815 · Canvas · 30 x 25

Elizabeth Parker, born in 1752, died May 18, 1821, was the daughter of Alexander Parker. She married Andrew Porter (654) on May 20, 1777, as his second wife. One of their eight children was George Bryan

Porter, 1791-1834 (661), territorial Governor of Michigan.

Half-length figure, seated, facing left front; blue eyes, hair concealed by white lace cap with wide ribbon band, bow at front; yellow-grey satin dress with long full sleeves, white kerchief collar, white-gloved right hand on chair arm; red-upholstered chair back at right, plain background.

See General Andrew Porter (654) for documentation. This portrait is discussed and illustrated in E. P. Richardson, "Portraits by Jacob Eichholtz," 19-21.

Collections: Oliver Phelps, Detroit, Mich. (1939); Mr. and Mrs. Thomas E. Brooks.

Unlocated.

659 Porter, Mrs. Andrew

1815 · Probably canvas · Probably 30 x 25

The Ledger entries to George Bryan Porter indicate a second portrait painted of his mother, dated June 1, 1815. See documentation for General Andrew Porter (654) and discussion of a receipted bill dated 1818, transcribed by E. P. Richardson, "Portraits by Jacob Eichholtz," 14-23. This second portrait was not seen or recorded in 1939. It may have been a copy of the first portrait (658).

Unlocated.

660 Porter, Admiral David Dixon

1829 · Canvas · 30 x 25 *Illus. p. 334*

Signed on back: "Painted by / Eichholtz / Philadelphia / 1829."

David Dixon Porter, born June 8, 1813, in Chester, died Feb. 13, 1891, in Washington, D. C., was the first son of Commodore David Porter, 1780-1843, of Boston and his wife Evalina Anderson, daughter of William Anderson of Chester Co. who was a major in the Revolution, and grandson of Alexander Porter. David Porter was appointed a midshipman in the Navy in 1829. He was commissioned a lieutenant on June 4, 1836, and served on the flagship *United States* under the command of Daniel Tod Patterson, whose daughter George Ann he married on Mar. 10, 1839. He was made a commander on Apr. 22, 1861. During the Civil War he commanded a mortar fleet of gunboat flotillas, cooperating with Admiral Farragut and Gen. Grant in the southwest. He also commanded the North Atlantic Squadron, which captured Fort Fisher. After the war he was Superintendent of the Naval Academy, 1865-1869. On the death of Admiral Farragut, Aug. 14, 1870, Porter was promoted to the highest rank, Admiral of the Navy.

Hensel: "Porter, Admiral David D, A. Rosenthal."

Three-quarter figure of young man in uniform of midshipman, standing, facing front, looking left, right arm on balustrade, with hands crossed, holding a sword; brown hair and eyes; uniform with silvered epaulets and a red belt; in background a balustrade with a large urn and landscape with blue hills and water in distance.

This portrait, listed in the Pennsylvania Academy of the Fine Arts catalogue of 1934 (127) below, was given the dates for the subject's father David Porter, 1780-1843, with biography of the father. The subject as a midshipman appears to be aged sixteen.

Exhibitions: Lancaster Exhibition, 1912 (194), lent by Albert Rosenthal; Exhibition of National Portraiture and Historic Scenes, the Pennsylvania Academy of the Fine Arts, 1926 (141), lent by John Frederick Lewis; Exhibition of American Portraits, Collection of John Frederick Lewis, the Pennsylvania Academy of the Fine Arts, 1934 (127).

Collections: Albert Rosenthal, Philadelphia; John Frederick Lewis (1860-1932); gift of Mrs. John Frederick Lewis, 1933, to the Pennsylvania Academy of the Fine Arts.

Pennsylvania Academy of the Fine Arts, Philadelphia.

661 Porter, George Bryan

1815 · Canvas

George Bryan Porter, born at Morristown Feb. 9, 1791, was named for Judge George Bryan of the Pennsylvania Supreme Court. He died in Michigan July 6, 1834, and is buried in Detroit. He was the oldest son of General Andrew Porter (654) and his second wife, Elizabeth Parker (658). Porter married Sarah Humes (664), and read law at Litchfield. Starting his career at Lancaster, he became Attorney General of Pennsylvania, also serving for a time in the legislature. In June, 1831, President Jackson appointed him Governor of the Territory of Michigan. Porter took an active part in the Black Hawk War of 1832-1833.

Ledger: "1815, June 1—George B. Porter, to 1 portrait of self, £ 7 10 0." (This is part of the entry including "3 portraits of his late father" and others.) See General Andrew Porter (654).

Unlocated.

662 Porter, George Bryan

1819 · Canvas · 30 x 25 *Illus. p. 316*

Hostetter: "1819, April 30—George B. Porter, Esq., portrait—$30." Richardson, "Portraits by Jacob Eichholtz," 21, illus. 19.

Half-length figure, seated, facing left front; reddish-brown hair and long sideburns, eyebrows lighter, blue eyes; black jacket, high-buttoned white waistcoat, white neckband and cravat, grey shadow below left hand resting on bamboo cane; background dark reddish-brown shaded to lighter neutral color below.

This portrait and its companion (664) were purchased by the listed owners from the widow of Thomas E. Brooks. See notes on General Andrew Porter (654).

Exhibitions: Portraits of Prominent Detroiters, Alger House (Institute of Arts), Detroit, Mich., Jan.-Feb., 1938, lent by Oliver Phelps.

Collections: Oliver Phelps, son of Oliver Phelps, and his wife Sarah Louisa Porter, daughter of the subject; Mr. and Mrs. Thomas E. Brooks; Michigan Society, Daughters of the American Revolution. The portrait hangs in the Michigan Society Room, National Society, D.A.R. Museum.

Michigan Society, D. A. R., Washington, D. C.

663 Porter, George Bryan (posthumous)

1836 · Canvas · 30 x 25

Hostetter: "1836, Sept. 10—Mrs. Sarah Porter, 2 portraits—$60."

Half-length figure, seated, facing left front; hazel eyes, abundant sandy red hair brushed forward over temples, short beard circling face; black coat, white waistcoat, shirt and high collar, black neckband; chair back at lower right, plain background with lighter vertical to right.

Although this portrait has been said to be the one referred to in the 1815 Ledger entry and the 1817 receipt for payment (Richardson, 21), the age of the subject and the costume in the illustration would indicate a date after 1830. It is possible that Mrs. Porter on her return to Lancaster ordered her own portrait (666) and this, a posthumous one of her husband.

Collections: Oliver Phelps, son of Oliver Phelps, and his wife Sarah Louisa Porter, daughter of the subject (1939).

Unlocated.

664 Porter, Mrs. George Bryan

1819 · Canvas · 30 x 25 *Illus. p. 316*

Sarah Humes, born 1796, died 1867, was the daughter of Samuel Humes (377) and his wife Mary Hamilton (383), and the sister of Dr. Samuel Humes (381). She married in 1819 George Bryan Porter (661). After her husband's death and her return to Lancaster, she built the house on Duke Street later occupied by her daughter Sarah Louisa and her husband Oliver Phelps. The house later was sold to the Iris Club, which occupies it today.

Hostetter: "1819, Apr. 30—Mrs. [George B. Porter] portrait—$30." Richardson, "Portraits by Jacob Eichholtz," 21, illus. 19.

Half-length figure of young woman, seated, facing front, head slightly to right; grey-blue eyes, brown hair parted in middle, worn high at back and with curls in front of ears; short-waisted white satin gown, tight bodice, long loose sleeves, sheer high ruffled ruff collar and similar cuffs, blue shawl with red, yellow, and white paisley border over shoulders and lower arms, left hand resting on lap; rust-brown vertical in right background, remainder shading from dark warm browns to light. Companion portrait, 662.

Exhibitions: Portraits of Prominent Detroiters, Alger House (Institute of Arts), Detroit, Mich., Jan.-Feb., 1938, lent by Oliver Phelps.

Collections: Oliver Phelps, son of Oliver Phelps, and his wife Sarah Louisa Porter, daughter of the subject; Mr. and Mrs. Thomas E. Brooks; Michigan Society, Daughters of the American Revolution. The portrait hangs in the Michigan Society Room, National Society, D.A.R. Museum.

Michigan Society, D. A. R., Washington, D. C.

665 Porter, Mrs. George Bryan

1819 · Canvas

Hostetter: "1819, July 9—Samuel Humes, portrait of his daughter, Sarah Porter—$30."

Unlocated.

666 Porter, Mrs. George Bryan

1836 · Canvas · 30 x 25

Hostetter: "1836, Sept. 10—Mrs. Sarah Porter, 2

portraits—$60." Richardson, "Portraits by Jacob Eichholtz," 22.

Half-length figure, seated, facing front, head turned slightly right; hair parted in center, sheer white cap, with black silk ribbon, covering the ears; black velvet dress with hourglass waist, full sleeves, and off-shoulder white collar, right hand holding spectacles, resting on slender yellow book; plain background.

Collections: Oliver Phelps, Detroit, Mich.; Mr. and Mrs. Thomas E. Brooks.

Unlocated.

*667 Porter, James Madison

c. 1821 · Canvas · 29 x 24

James Madison Porter, born near Norristown Jan. 6, 1793, died at Easton Nov. 11, 1862, was the son of Andrew Porter (654) and his second wife Elizabeth Parker (658). After his early education at Norristown Academy he studied law at Lancaster and with his brother, David R. Porter, in Reading and in Philadelphia (1812-1818), being admitted to the bar Apr. 23, 1813. He was the principal founder of Lafayette College, 1826, president of its Board of Trustees, 1826-1852, and professor of jurisprudence and political economy, 1837-1852. Porter was a state senator, 1839-1840, and Secretary of War *(ad interim)* under Tyler, 1843-1844. He was the first president of the Delaware, Lehigh, Schuylkill and Susquehanna (later Lehigh Valley) Railroad, 1847-1856, and of the Belvidere Delaware Railroad. On Sept. 18, 1821, he married Eliza Michler of Easton (668). George Bryan Porter (661) was one of his brothers.

Hensel: "Porter, Mr., from near Pottsville."

Three-quarter-length figure, seated, facing left front, arms crossed, right hand showing; thick, wavy dark hair; light collar, bow tie, pleated shirt front, dark coat, light waistcoat with light buttons; chair back with nails, plain background.

According to family tradition, this portrait and its companion were painted at the time of the marriage of the subjects. At the time the portraits were presented to Lafayette College, the artist was unknown.

Collections: Descended to James M. Porter, IV, Class of 1918, Lafayette College; presented by him to Lafayette College.

Lafayette College, Easton, Pa.

*668 Porter, Mrs. James Madison

c. 1821 · Canvas · 29 x 24

Eliza Michler, born 1803, died 1866, married James Madison Porter Sept. 18, 1821, at Easton, her native town.

Three-quarter-length figure of young woman, seated, facing right, head front, hands held together with right arm on scrolled arm of chair; thick hair dressed high with curls and comb, pendant earring; striped Empire dress with long sleeves, pleated net ruff tied with bow, sheer lace trimming on top of bodice; curtain draped in background, landscape with sky in distance.

Collections: James M. Porter, IV, Class of 1918, Lafayette College; presented by him to Lafayette College.

Lafayette College, Easton, Pa.

669 Porter, Mrs. William

c. 1810 · Canvas · 39½ x 34½ *Illus. p. 291*

Sarah Hamilton, born in 1762 in Leacock Twp., Lancaster Co., died in 1815, was the daughter of James Hamilton, 1724-1807, and his wife Mary Miller, 1733-1798. She married William Porter.

Hensel: "Porter, Sarah Hamilton, 1819 [*sic*]."

Half-length figure of large woman, seated, facing almost front, arms crossed, right hand holding a small book; sheer white cap with narrow ruffles around face and under chin, fastened near left ear, some hair showing; dress with short puffed sleeves, white yoke insert and high collar, long white fingerless gloves; plain background. Dress highlighted by coarse brush strokes as in other early portraits and panels by Eichholtz.

In Album I, a photograph labeled "owned by Miss Sallie Long, Lancaster, Pa.," and in Album II, the same photograph, labeled "Miss Hamilton," seem to identify the portrait as No. 195 (owned by Miss Sarah Steele Long) in the 1912 Lancaster catalogue. The portrait resembles in painting style and the rough brush highlights the portraits of Samuel White (867) and his wife (868) dated 1810 from the Eichholtz Ledger.

Exhibitions: Lancaster Exhibition, 1912 (195), owned by Miss Sarah Steele Long.

Collections: Miss Sarah Steele Long, great-great-granddaughter of the subject (1912).

Unlocated.

*670 Portrait of a Man, Profile

c. 1810 · Panel · 4⅝ x 3¾ (size of oval)

Head and shoulders, profile, facing left; dark hair worn long in back; dark jacket, light waistcoat, white stock; plain light background. Wide ornamental gilt frame, with rectangular opening. Panel spandrels painted around oval.

Judging from a photograph, this panel seems typical of the work of Eichholtz before 1810.

Collections: Collection of Edgar William and Bernice Chrysler Garbisch.

Edgar William and Bernice Chrysler Garbisch, New York City.

*671 Portrait of a Man, Profile

c. 1810 · Panel · 10 x 8

Almost half-length figure in profile, facing left, hands not shown; hair brushed over high forehead; white collar, tie and shirt ruffle, dark waistcoat and jacket; plain background. Portrait framed oval with pebbled mat.

This unidentified portrait with no documentation once belonged to Mrs. A. K. Hostetter of Lancaster, who transcribed part of the ledger of Jacob Eichholtz, published by the Lancaster County Historical Society, 1925. The panel is similar to other early profiles by Eichholtz, such as Samuel Patterson (639).

Collections: Mrs. A. K. Hostetter; her son, Harry Hostetter; his widow, Agnes Shard Hostetter; gift to the North Museum, 1953.

North Museum, Franklin and Marshall College, Lancaster.

*672 Portrait of a Man

c. 1810 · Panel · *c.* 9 x 7

Half-length figure of young man, seated, facing left, profile; unkempt dark curly hair and sideburns, protruding chin, slightly upturned nose, small ear; white collar, stock and shirt frill, light waistcoat, dark jacket with high collar, cloth-covered buttons; plain light background.

This profile panel shows characteristics of Eichholtz portraits painted in 1810 and earlier. Its provenance supposedly connects it with the vicinity of Lancaster, but the identity of the subject is not known to the owner.

Collections: Robert Carlen Gallery (1963).

Robert Carlen Gallery, Philadelphia.

*673 Portrait of a Man, Profile

c. 1810 · Panel · 9 x 7¼

Half-length figure of young man in profile, facing left, hands not shown; dark hair brushed loosely over forehead; high white collar, tie and pleated ruffle, dark jacket with high rolled collar and brass buttons; plain background; panel framed oval with pebbled gilt mat in square gilt frame with one row of beading.

This portrait and "Portrait of a Woman" (680) were illustrated and described in *The Old Print Shop Portfolio,* XIX (No. 9, May, 1960), 213. They had previously been in the D. Omer Tobias Collection Sale at Parke-Bernet Galleries, Inc., New York, Part One, Oct. 8, 9, 1959 (400), 52. There is such strong similarity in style and likeness between this portrait and the profile panels of the Coleman families that the writer feels that they could belong to that family group. They are also similar in style of painting to Leman family panels.

Collections: D. Omer Tobias Collection; The Old Print Shop, Inc., New York, 1959; Admiral E. P. Moore, U.S.N. Ret., 1960.

Admiral and Mrs. E. P. Moore, Washington, D. C.

*674 Portrait of a Man (former title Oliver Hazard Perry)

c. 1814 · Canvas · 29 x 24

Half-length figure of man, seated, facing left, looking slightly to front, with hands crossed on book entitled *Wesley's Philosophy;* light grey eyes, brown hair with sideburns; high white collar and stock with ruffled shirt front, light waistcoat, black jacket; curved chair back to right, plain black background. Inscription on back: "Eichholtz P. 1814."

There is no proof that this portrait represents Oliver Hazard Perry, 1785-1819. Perry was commissioned a midshipman in 1799 at the age of 14. Other portraits representing him show him in naval costume or in full uniform and do not bear a strong resemblance to the subject of this portrait. There is, moreover, a question as to why Perry should be shown with a book entitled *Wesley's Philosophy.* This portrait strongly resembles the work of Eichholtz, but the former title is unquestionably an error. The inscription, printed in black paint, is not considered a signature.

Exhibitions: As "Oliver Hazard Perry," Exhibition of American Portraits, Collection of John

Frederick Lewis, the Pennsylvania Academy of the Fine Arts, Philadelphia, 1934 (2).

Collections: John Frederick Lewis (1860-1932); gift of Mrs. John Frederick Lewis, 1933, to the Pennsylvania Academy of the Fine Arts.

Pennsylvania Academy of the Fine Arts, Philadelphia.

675 Portrait of a Man

1815 · Canvas · 29¼ x 24 *Illus. p. 314*

Signed upper center, back: "Eichholtz / 1815."

Half-length figure of large middle-aged man, seated, facing right front, left arm across chest, part of left hand showing; partly grey fair straight hair worn long, in queue at back, high forehead, pink cheeks, brown eyes; white neckband, bow tie and shirt frill, dark brown jacket with brass buttons, black waistcoat high at neck; red chair back to left, plain olive-brown background, rounded shadow to right of figure.

Nothing is known of the background of this portrait and the companion one (681). They had been in the hands of dealers outside Pennsylvania and were attributed to Eichholtz by the writer at the Baltimore Museum of Art while in the collection of the former owner. When they were restored in 1958 in Philadelphia, removal of an old lining revealed the dated signature in script on the back of the original painting of the man and also an added piece of canvas across the lower edge of that canvas. The portrait has been relined.

Collections: Joseph Katz, Baltimore, Md., purchased from a dealer; Mrs. James H. Beal (1957).

Mrs. James H. Beal, Pittsburgh.

*676 Portrait of a Man (former title John Howard Payne)

1815-1820 · Canvas · 29 x 24

Hensel (except *Address*): "Unknown Man, Owned by Gilbert Parker."

Half-length figure of man, facing front, looking left; brown eyes, dark tousled brown hair with large sideburns; high white stock with small bow tie and white ruffled shirt front, black jacket and black waistcoat; plain brown background.

No documentation or history of the painting indicates that the portrait represents John Howard Payne, 1791-1852, as suggested by a letter of Charles Henry Hart in 1914. It has been so exhibited since 1915. Labels on the back of the painting show that the title of the painting was "An Unknown Subject" at the time it was owned by Dr. Gilbert L. Parker as late as 1914. Circumstantial evidence suggests that this is the portrait listed by Hensel as being in the collection of Dr. Gilbert L. Parker in 1912-1913. Dr. Parker, born 1832 in Harrisburg, was a distinguished Civil War officer who later practiced medicine in Philadelphia and collected art. The portrait has not been relined and is not signed as previously reported.

Exhibitions: Panama-Pacific International Exposition, San Francisco, 1915 (2775), lent by John Frederick Lewis; Exhibition of Early American Paintings, Brooklyn Museum, 1917 (27), lent by John Frederick Lewis; Exhibition of National Portraiture and Historic Scenes, the Pennsylvania Academy of the Fine Arts, Philadelphia, 1926 (185), lent by John Frederick Lewis; Exhibition of American Portraits, Collection of John Frederick Lewis, the Pennsylvania Academy of the Fine Arts, Philadelphia, 1934 (109).

Collections: Dr. Gilbert L. Parker; John Frederick Lewis, 1860-1932, Philadelphia; given by Mrs. John Frederick Lewis, 1933, to the Pennsylvania Academy of the Fine Arts.

Pennsylvania Academy of the Fine Arts, Philadelphia.

*677 Portrait of a Man (former title Jacob Eichholtz)

1815-1820 · Canvas · 29 x 24

Half-length figure of young man, seated, facing left, looking slightly front, left hand over end of book on table with scarlet cover; blue eyes, light brown hair brushed forward, sideburns, ruddy complexion; white stock, high collar and bow tie, black jacket and waistcoat; brown wooden chair with brass nails to right, plain background in greys and browns. Cleaned and restored at the Pennsylvania Academy of the Fine Arts, 1963.

This fine early Eichholtz portrait of an unidentified subject, sold to the listed owner as a self-portrait of the artist and so exhibited, may possibly be the one referred to only in Hensel's 1913 article in *The Pennsylvania Magazine of History and Biography,* 64: "Wm. H. Worden, of Germantown, recently acquired a supposed auto-portrait of Eichholtz." No descendants of Eichholtz have any knowledge of the name Worden. In 1915, when the painting

was in the hands of a Philadelphia dealer, the artist's son Henry Clay Eichholtz, then in his mid-eighties, was consulted and identified the subject as his father, who had died when the son was only twelve. The authentication, though sincere, must be questioned after comparison with the firmly documented and authenticated self-portraits. The youthful appearance of the subject and the period of the costume also belie such an identification for the period when the painting was done, when Eichholtz would have been about forty years of age. The blue eyes in this portrait do not conform to the color in the four other authenticated portraits. The mole on the upper left cheek is missing. The painting has been reproduced more than once as a self-portrait.

Exhibitions: Exhibition of American Portraits, M. H. De Young Memorial Museum and California Palace of the Legion of Honor, San Francisco, 1935 (111), lent by the Pennsylvania Academy of the Fine Arts; Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (1), lent by the Pennsylvania Academy of the Fine Arts.

Collections: Pennsylvania Academy of the Fine Arts, 1916, by purchase (Gilpin Fund).

Pennsylvania Academy of the Fine Arts, Philadelphia.

678 Portrait of a Man

1836 · Canvas · 30 x 25

Inscribed on back: "Eichholtz / 1836."

Half-length figure, seated, facing right front, right hand holding book between first and second fingers, the book supported on lap; curling dark hair, sideburns, dark eyes; high white collar and shirt front, black neckband, waistcoat and jacket; curved red chair back to left, rounded dark shadow to right, plain background. The painting was restored in New York in 1945.

The subject, whose name has not been established, was the great-great-grandfather of the present owner, whose aged mother cannot recall his name. This portrait and its companion (682) strongly resemble in costume, arrangement, and painting style those of Mr. and Mrs. Gabriel Davis (153, 154), the latter also dated 1836. The inscriptions were reported courtesy of M. Knoedler & Co., Inc.

Collections: Henry and Mary Falls, New Castle; their son, Wallace Henderson Falls, grandson of the subject, also of New Castle; his daughter, Mrs. Helen Falls Woodworth, Ormond Beach, Fla.; her daughter, Mrs. Warren Johnson (Muriel Constance Woodworth).

Mrs. Warren Johnson, New York City.

*679 Portrait of a Young Woman of Lancaster

c. 1810 · Panel *Illus. p. 282*

Three-quarter-length figure of young woman in profile, standing, facing left, hand not shown; dark eyes, black hair, chignon and thin curls on forehead, gold circle earring, necklace of dark beads; high-waisted, short-sleeved light dress with low collar of narrow lace; plain dark background, roughly painted to be framed oval.

This panel was seen many times by the writer in the old Demuth house, 120 East King Street, Lancaster. Unframed, it was inherited with the house and art collection of Charles Demuth, 1883-1935, by Robert Locher, an old friend of Demuth. Because it so strongly resembled the early profile portraits by Eichholtz, particularly Girl of the Leman Family (457), the compiler and Robert Locher and Richard Weyand, heir of Mr. Locher, always considered it an Eichholtz with no specific title. After the death of Robert Locher, and the sudden death of Richard Weyand in 1956, intestate, the panel was possibly sold.

Collections: Charles Henry Demuth; Robert Locher; Richard Weyand (1956).

Unlocated.

*680 Portrait of a Woman

c. 1810 · Panel · 9 x 7¼

Three-quarter-length figure of young woman, facing left front, hands not shown; straggling hair over forehead, pinned high in back; high-waisted white dress with short sleeves, sheer white scarf from below shoulders over both arms at elbows; plain background; panel framed oval with pebbled gilt mat in square gilt frame with one row of beading. See 673 for comment.

Collections: D. Omer Tobias Collection; The Old Print Shop, Inc., New York, 1959; Admiral E. P. Moore, U.S.N., Ret., 1960.

Admiral and Mrs. E. P. Moore, Washington, D. C.

681 Portrait of a Woman

1815 · Canvas · 29½ x 24 *Illus. p. 314*

Three-quarter-length figure of middle-aged woman, seated; facing left front, hands folded on lap, right

hand showing; bluish-hazel eyes, fair complexion, pink cheeks, hair covered by sheer white bonnet with double-ruffled lace edge, wide ribbon band with bow over left ear; long-sleeved black dress with black lace ruffle around neck of blouse and sheer white fichu, sheer black lace scarf over right arm and chair arm; red-upholstered chair back, red-painted wooden arm to right, background of plain brownish-grey tones, darker red tones to right, curved shadow to left of figure.

The canvas of this portrait had been lined prior to its conservation in Philadelphia in 1958. Whether, like its companion (675), it was signed is not known.

Collections: Joseph Katz, Baltimore, Md., purchased from a dealer; Mrs. James H. Beal.

Mrs. James H. Beal, Pittsburgh.

682 Portrait of a Woman

1836 · Canvas · 30 x 25

Inscribed on back: "Eichholtz / 1836."

Half-length figure, seated, facing left front, right arm on arm of chair or sofa, with hand over front edge of pillow, left hand not shown; straight dark hair parted in middle, held high at back of head with comb; off-shoulder neckline with ruching of white lace; red-upholstered chair to left, background of hilly landscape and sky to left, column to right. The painting was restored in New York in 1945.

The name of the subject has not been established. She was presumably the mother of Mrs. Henry Falls, the first listed owner.

Collections: Henry and Mary Falls, New Castle; their son, Wallace Henderson Falls, grandson of the subject, also of New Castle; his daughter, Mrs. Helen Falls Woodworth, Ormond Beach, Fla.; her daughter, Mrs. Warren Johnson (Muriel Constance Woodworth).

Mrs. Warren Johnson, New York City.

683 Portrait of a Woman

1840 · Canvas · 30 x 25

Signed on back: "Eichholtz 1840."

Half-length figure of middle-aged woman, seated, facing right front; straight dark brown hair parted in middle, brown eyes, two moles on right cheek, sheer white cap with ruffled border, ribbon bow on top, tied with bow under chin at right, showing jeweled brooch below; black dress with sheer white collar and bands of ribbon at wrists of long-puffed sleeves, black open-fingered mitts, spectacles held in right hand, with a thimble on forefinger, left arm and hand on table with a length of wide ribbon and spool of thread beside it; bright, rose-red chair, coral-red table, plain olive-green background.

The identity of the subject of this portrait is unknown.

Collections: Ferargil Galleries, New York (1936); Frederick Newlin Price.

Frederick Newlin Price, New Hope, Pa.

684 Portrait of Unknown Woman

Hensel: "Unknown Woman, Owned by Chas. Henry Hart."

The source for Hensel's listing is unknown. Charles Henry Hart, 1847-1918, Philadelphia lawyer, art authority, collector and writer, was living at the time the portrait was recorded.

Collections: Charles Henry Hart (1912).

Unlocated.

*685 Poultney, Mrs. Evan Thomas

c. 1823 · Canvas · 30 x 25

Jane Tunis, born about 1803 in Philadelphia, died Sept. 11, 1861, in Baltimore, Md., was the daughter of Richard Tunis and his wife Jane Roberts. She married in Philadelphia Sept. 25, 1823, Evan Thomas (middle name not used later in his life) Poultney, 1795-1838, prominent Quaker banker of Baltimore, the eldest son of Thomas Poultney, 1762-1828, prosperous Quaker merchant in Baltimore, and his wife Ann ("Nancy") Thomas, 1771-1858. Evan Poultney and Jane Tunis had three children: Anne (Mrs. William T. Riggs), died 1890; Thomas, 1826-1887, who married Susan Carroll, 1829-1912; Jane Tunis (Mrs. John Bigelow), 1829-1889.

Two-thirds-length figure of young woman, seated, facing slightly left, head tilted front; golden-brown hair, center part, side curls, worn high at back, grey eyes; high-waisted white dress with low bodice, long sleeves, blue scarf over right shoulder and left elbow, right arm and clasped hands on arm of mahogany sofa studded with brass nails and upholstered in red; drapery behind figure shading from brown at right to green at left, lavender and peach sky in left distance.

According to notes of the late Dr. J. Hall Pleasants, a paper attached to the back of the canvas identifies the subject and tells of her ancestry and

some of her descendants. According to family tradition, this portrait was painted by Thomas Sully in 1821. It is not recorded in Sully's Register (Biddle and Fielding), and the painting style and technique are characteristic of Eichholtz during his years in Philadelphia, strongly resembling Julianna Hazlehurst (337) and Mrs. John Armand Monges (584). The confusion probably is explained by Sully's having painted both the subject and her daughter-in-law, Mrs. Thomas Poultney (Susan Carroll), 1829-1912, in November 1851. The Sully painting of Mrs. Poultney, Sr., is unlocated.

Exhibitions: Portraits from Princeton Collections, 38-40 Boudinot St., Princeton, N. J., May 7-10, 1952 (8), as by Thomas Sully, 1821.

Collections: Mrs. John Bigelow (Jane Tunis Poultney), daughter of the subject; her daughter, Mrs. Charles Edward Tracy (Jane Bigelow); her daughter, Mrs. Thomas C. Cook (Grace Tracy).

Mrs. Thomas C. Cook, Kingston, N. J.

*686 Profile of Lady in Black Dress

c. 1808 · Panel · 8½ x 6½

Two-thirds-length figure of middle-aged woman, profile, facing left, arm to elbow, hand not showing; stubby nose, double chin, hair showing under sheer white cap, ruffled in front, tied with figured ribbon and bow at top; short-sleeved black dress with sheer white kerchief collar, short necklace of beads; plain background.

This portrait was "found in Lancaster" and has all the rough characteristics of early panels by Eichholtz, with painted spandrels to be framed oval.

Collections: Collection of Edgar William and Bernice Chrysler Garbisch.

Edgar William and Bernice Chrysler Garbisch, New York City.

*687 Profile of Man in Brown Coat

c. 1810 · Panel · 8⅞ x 6⅞

Half-length figure of middle-aged man, profile, facing left; dark eyes, stringy dark hair worn in queue with ribbon; brown coat with brass buttons, light waistcoat, white shirt and stock; plain background.

This portrait came to the collection of the owners from Lancaster and has the usual rough style of early panels by Eichholtz, with painted spandrels.

Collections: Collection of Edgar William and Bernice Chrysler Garbisch.

Edgar William and Bernice Chrysler Garbisch, New York City.

*688 Profile of Man in White Stock

c. 1810 · Panel · 8½ x 6½

Half-length figure, profile, facing right; prominent Roman nose, dark hair worn long in back, possibly in a queue; dark jacket, white shirt frill, stock and tie; plain background, painted spandrels.

This painting came to the collection of the owners from Lancaster and has the rough characteristics of early panels by Eichholtz.

Collections: Collection of Edgar William and Bernice Chrysler Garbisch.

Edgar William and Bernice Chrysler Garbisch, New York City.

*689 Ragan, Catherine Schlatter and Richard Ragan

1820 · Canvas · 60 x 43 *Illus. p. 318*

These two are children of Richard Ragan (690) and his wife Elizabeth Ragan (691). Catherine Schlatter Ragan, born May 14, 1810, in Hagerstown, Md., died in Baltimore Nov. 5, 1856, married on Dec. 20, 1838, a Baltimore lawyer, Jervis Spencer, 1809-1875. Richard Ragan, born Feb. 27, 1814, in Hagerstown, died Aug. 4, 1869, married (1) on May 1, 1838, Lydia A. E. Brooke and (2) Margaret Howell.

Full-length figures of two children: boy standing slightly left of center facing front; girl, seated at right, body turned slightly right, hands crossed on lap, head to left. The boy has light brown hair, black eyes; blue suit, long trousers, brass buttons, white ruffled collar, yellow shoes; left hand raised to chest holding pink ribbon leash attached to collar of a leaping white dog with brown spots whose head is turned back and upward, right hand of boy raised, holding a whip. The girl has dark brown eyes and short hair, parted on left; long white dress with long sleeves, ruffled lace collar and cuffs, red shoes; light brown wooden chair with bright crimson upholstery. Floor tiled with squares of dark green and grey, black hat with black plumes, pink ribbon and pink lining on floor to left; background composed of red curtain with tasseled border draped from upper left to lower right, grey wall, two grey columns and landscape with pinkish sky in distance.

These figures of children can be compared to other portraits of children by Eichholtz as they appear characteristic in pose and style, including the glassy eyed dog. See 84, 473.

Collections: Mrs. Stuart S. Janney, granddaughter of Catherine Ragan and grandniece of Richard Ragan, Garrison, Md.; her sister, Mrs. (Katherine) Spencer Brown; her nephew, J. Spencer Janney; his son Jervis S. Janney, Jr.

Jervis S. Janney, Jr., Dayton, Ohio.

*690 Ragan, Richard

c. 1820 · Canvas · 30 x 25

Richard Ragan, born Dec. 27, 1776, at Havre de Grace, Md., died Nov. 13, 1850, at Hagerstown, Md., was the son of Richard Ragan, who moved to Hagerstown in the latter years of the eighteenth century. Richard Ragan, Jr., became a successful merchant in that town. He married his cousin Elizabeth Ragan (691) on Dec. 31, 1805. Portraits of four of their children were painted by Eichholtz.

Half-length figure, seated, facing left front; dark brown eyes and hair; black coat, white shirt, high collar and stock, left arm on arm of chair, hand holding a brown glove; chair arm at lower right upholstered in red, background dark olive green, with lighter tones below.

This portrait and the companion one of Mrs. Ragan (691) do not appear to the author to be as firmly characteristic of the work of Eichholtz as do the portraits of Ragan children attributed to him. The late Dr. J. Hall Pleasants found them "typical."

Collections: From the subject to his daughter, Mrs. Charles Macgill (Mary Ragan); her daughter, Mrs. Samuel Davies Drewry (Alice Macgill); her son, Dr. Cooper R. Drewry; his widow, Mrs. Cooper R. Drewry.

Mrs. Cooper R. Drewry, Baltimore, Md.

*691 Ragan, Mrs. Richard

c. 1820 · Canvas · 30 x 25

Elizabeth Ragan, born Oct. 1, 1783, died July 20, 1855, was the daughter of John and Lydia Ragan of Hagerstown, Md. She married her cousin Richard Ragan (690) on Dec. 31, 1805.

Half-length figure, seated, facing right front; brown eyes and hair, rosy complexion; white cap banded with white ribbons and bow and several rows of white lace; long-sleeved black silk dress, standing white ruffled lace collar above neckline and over shoulders fastened center front, grey shawl behind figure draped across forearms and on lap, left hand on lap; yellow-upholstered chair, red curtain in right background, remaining background dark, reddish shades below.

Collections: From the subject to her daughter, Mrs. Charles Macgill (Mary Ragan); her daughter, Mrs. Samuel Davies Drewry (Alice Macgill); her son, Dr. Cooper R. Drewry; his widow, Mrs. Cooper R. Drewry.

Mrs. Cooper R. Drewry, Baltimore, Md.

*692 Ragan Sisters, The (Mary and Elizabeth Barbara)

c. 1820 · Canvas · 59⅞ x 43⅜

Mary Ragan was born in Hagerstown, Md., June 12, 1807, died Oct. 3, 1897, in Galveston, Texas, at the home of her daughter Mary Ragan Macgill (Mrs. Henry Rosenberg). She was the daughter of Richard Ragan (690) and his wife Elizabeth Ragan (691). On Apr. 16, 1829, she married Dr. Charles Macgill, 1806-1881, of Baltimore Co., Md., who in 1811 had, by Act of the Maryland legislature, together with five brothers, changed his name from Jenings to his mother's name Macgill. Dr. Macgill took his M.D. degree at the University of Maryland in 1827. After practicing in Martinsburg, W. Va., for a few years, he settled in Hagerstown, Md. During the Civil War he served as a surgeon in the Confederate Army and after the war practiced in Richmond, Va. Dr. Macgill and his wife Mary Ragan had eleven children. One of these, Alice Macgill, 1840-1926, married Dr. Samuel Davies Drewry of Amelia County, Va. Their son, Dr. Cooper R. Drewry of Catonsville, inherited this painting.

Elizabeth Barbara Ragan, sister of Mary Ragan, was born in Hagerstown, Md., Feb. 1, 1809, died Dec. 28, 1856, at Martinsburg, W. Va. She married at Hagerstown, May 3, 1847, William Nurse Riddle, merchant, described in the *Hagerstown Mail* for May 11, 1847, as from Missouri.

Full-length figures of two young girls, outdoors, standing side by side, with arms around each other, facing front. Mary Ragan, the figure at right with flower-trimmed straw bonnet held by pink ribbons over her left arm, has brown eyes, brown hair and light rosy complexion. Elizabeth Barbara Ragan, at the left, wears a straw-colored bonnet trimmed with a spray of flowers and green leaves, with a pink rib-

bon hanging over her right shoulder; she has brown eyes, brown hair and a rosy complexion, and holds a brown book in her right hand. Both sisters in white dresses have full-length skirts, long sleeves and low necks trimmed with lace ruffles. The base of a column extends across the foreground; the background shows a brown wall, with sky and foliage indicated by scumbled paint; a red curtain is draped to the right.

Two portraits of the Ragan children, this one and 689, compare favorably with Mrs. Elizabeth Wurtz Elder and Three Children (232) and Thomas Wilson Buffington (84).

Exhibitions: *Behold The Child,* Baltimore Museum of Art, 1950 (p. 10), lent by Mrs. Cooper R. Drewry.

Collections: Mary Ragan Macgill, 1839-1917, daughter of the subject Mary Ragan; her nephew Dr. Cooper R. Drewry, the son of her sister Alice Macgill (Mrs. Samuel Davies Drewry); from the widow of Dr. Drewry, Mrs. Cooper R. Drewry, gift to National Gallery of Art, 1959.

National Gallery of Art, Washington, D. C.

693 Ralston, Robert

1823 · Canvas · 30 x 25

Signed, l. l.: "J. E. 1823."

Robert Ralston, of Irish descent, born Dec. 16, 1761, at Little Brandywine, Chester Co., died in Philadelphia, Aug. 11, 1836, was the son of William Ralston. He married on Nov. 24, 1785, Sarah Clarkson, died Dec. 29, 1820, at the age of fifty-four, daughter of Matthew Clarkson, mayor of Philadelphia. Ralston was a prominent Philadelphia shipping merchant and lived at 90 South Front Street. He was president of the Common Council of Philadelphia, 1800; president of the Select Council, 1806; one of the original directors of the Insurance Company of North America, 1793-1799; director of the second Bank of the United States; Trustee of the first Philadelphia Stock Exchange, July, 1831. In 1817 he was elected president of the Pennsylvania Society for the Promotion of Public Economy, and in 1819 first president of the Board of Education of the Presbyterian Church. For fifty years he was a member of the Second Presbyterian Church, and from 1802 one of its elders.

Half-length figure, seated, facing left front, hands not shown; hazel eyes with touches of green, ruddy complexion, brown eyebrows, long grey or powdered hair brushed over ears and with black ribbon bow at back of head; white neckband, small bow tie, shirt frill, and waistcoat, black jacket with high rolled collar; chair back to right; plain brown background; signature and date in light grey paint to left of jacket lapel. The portrait was restored about 1961 and mounted on board.

This hitherto undocumented portrait was first reported to the author in 1966 by the Insurance Company of North America.

Collections: The Rev. and Mrs. John Proudfit (Abigail Hazard Ralston), tenth child of the subject; her son, Alexander Proudfit; his daughter, Mrs. Borden Bowman (Mary Cowper Proudfit); her daughter, Mrs. Kenneth S. Gapp (Anne Bowman).

Mrs. Kenneth S. Gapp, Princeton, N. J.

694 Ravenscroft, Bishop John Stark

1830 · Canvas · 95½ x 65¼ *Illus. p. 341*

Signed, l. l., in block letters: "EICHHOLTZ / 1830."

John Stark Ravenscroft, born May 17, 1772, near Petersburg, Va., died Mar. 5, 1830, at Raleigh, N. C., was the only child of Dr. John R. Ravenscroft, a physician, and his wife Lillias Miller. Of Scottish ancestry, the parents went to Scotland, where the son spent his childhood, returning to Virginia at the age of sixteen to prepare for the practice of law at William and Mary College. This study was interrupted by his going to Scotland in 1792 to settle his father's estate. He married Anne Spotswood Burwell Sept. 27, 1792, and settled in Lunenburg County, Va. His wife died in 1814. In 1817 he was ordained priest and became rector of St. James' Church in Mecklenburg Co., shortly after being named assistant to Bishop Moore. On May 22, 1823, he was consecrated bishop of North Carolina at St. Paul's Church, Philadelphia, serving also as rector of Christ Church when he moved to Raleigh, N. C. From 1828 he was also rector of St. John's Church at Williamsboro, N. C. He was awarded the honorary degree of S. D. T. by Columbia College, New York, in 1823, and later the D. D. degree by the College of William and Mary and the University of North Carolina. Bishop Ravenscroft married Sarah Buford of Lunenburg County about 1818. There were no children by either marriage, but two were adopted.

Full-length figure, standing, facing front, right foot forward, head slightly to left, right arm upraised with forefinger pointing up, fingers of left hand on

open book resting on communion table; deep-set blue eyes, brown hair greying at temples, heavy dark eyebrows, spectacles resting above forehead; voluminous black and white clerical robes, sheer white tabs, white collar; heavy wooden-framed arm chair to left, white cloth on communion table with silver service to right, kneeling stool with fringe below, varicolored-patterned rug on floor; background of carved Gothic architectural furnishings, lectern with open Bible.

This portrait was commissioned by Charles P. Mallett, senior warden of St. John's Church, Fayetteville, N. C., and was begun in 1829. It was later acquired by the Rev. Aldert Smedes, founder and principal of St. Mary's Junior College, 1842-1877. A steel engraving, probably derived from this portrait, "Engraved by S. H. Gimber and Painted by J. Eichholtz / Printed by J. Neale," is found in the first edition, Volume I of the two-volume *Works* of Bishop Ravenscroft (New York, 1830). Also derived from it is an engraving signed by Gatchel Manning, Philadelphia, used as a frontispiece of *Lives of the Bishops of North Carolina* by Marshall De Lancey Haywood, published by Alfred Williams Company, Raleigh, about 1910. In the latter work there is an interesting story of Eichholtz having attended Christ Church, Philadelphia, to study Bishop Ravenscroft whom he was to paint. See 695.

Exhibitions: Nineteenth Annual Exhibition, Pennsylvania Academy of the Fine Arts, 1830 (98): "Full-length portrait of the Rev. John Stark Ravenscroft, late Bishop of the Protestant Episcopal Church, in North Carolina."

Collections: Charles P. Mallett; the Rev. Aldert Smedes; St. Mary's School and Junior College.

St. Mary's School and Junior College, Raleigh, N. C.

695 Ravenscroft, Bishop John Stark

1830 · Canvas · 36 x 28 *Illus. p. 341*

Hensel: "Ravenscroft, Rev. Bishop, painted for Edw. Rutledge."

Three-quarter-length figure, standing, facing front and slightly left, hand on pulpit, right hand upraised; blue eyes, brown hair greying at temples, heavy dark grey eyebrows, spectacles above wrinkled forehead; voluminous black and white clerical robes, sheer white tabs, white collar; crimson pulpit top in foreground, gilt-edged Bible open on it, red drapery upper right, plain brown background shaded with olive green to left.

The source for Hensel's reference to a portrait of Bishop Ravenscroft is not known, nor the reason for the commission by the Rev. Edward Rutledge, who resided at Boston Row, Philadelphia, in 1829 and for whom Hensel said the portrait was painted. In his text Hensel states, "His largest single charge for a picture occurs April 17, 1830 when Rev. Edward Rutledge paid him $300 for a portrait of John Stark Ravenscroft . . ." The provenance of the full-length portrait being documented, this portrait would seem to be the one to which Hensel refers. There is an engraving of a portrait similar to this one except for lowered right arm and omission of the open Bible: "Engraved by S. H. Gimber and Painted by W. C. Lord. Printed by J. Neale" (The Church Historical Society, Austin, Texas.)

Collections: The Rev. Edward Rutledge (?); Rt. Rev. William Mercer Green, Bishop of Mississippi, 1850-1887; purchased about 1900 by the General Theological Seminary.

General Theological Seminary, New York City.

696 Ray, Mrs.

1810 · Probably panel

Ledger: "1810, July 10—Mrs. Ray—Dr. / To 1 small portrait—[0] 18 9."

Unlocated.

697 Reaves, Miss

1828 · Canvas

Hostetter: "1828, May 1—Mr. Reaves, Merchant on Arch St., Phila., portrait of daughter—$30." Hensel: "Reaves, Miss, For her father, Phila." The correct spelling was probably Reeves. There was a Thomas Reeves who lived on Arch Street in 1828.

Unlocated.

698 Reed, Mr.

1814 · Canvas

Ledger: "1814, Sept. 13—Mr. Reed (merchant), To 1 portrait 11 5 0 / frame for do 5 5 0 / case 7 6 / £ 16 17 6."

It is possible that this commission was for Henry Reed (700).

Unlocated.

699 Reed, Mrs. Colin McFarquhar

1836 · Canvas · 30 x 25 *Illus. p. 350*

Signed, l. l.: "J. E. / 1836."

Mary Kyle married (1) Lt. Joseph Ritner, who died in 1834, son of Gov. Joseph Ritner (726) and his wife Susan Alter, in New York City on Apr. 15, 1833; (2) Colin McFarquhar Reed, 1804-1888, son of Alexander Reed, 1776-1842, Washington, Pa., and his wife Janet McFarquhar (513), on Nov. 18, 1835. She died in Pittsburgh on Mar. 15, 1837, and her body was removed to the Washington, Pa., Cemetery. There was one child by the second marriage, Mary Kyle Reed, 1837-1917, who married Henry H. Laughlin of Pittsburgh.

Half-length figure of young woman, seated, facing slightly left front; dark eyes, dark hair, parted in the middle, worn high at back, and with curls over ears, fair complexion; black off-shoulder dress with narrow white lace edging, large puff sleeves, jeweled brooch and belt buckle, hands not shown; vertical area above chair back at right, landscape background with distant hills, dark sky with rose red behind shoulder on right, rose grey on left, trees in the left middle distance.

Collections: Mrs. Henry H. Laughlin (Mary K. Reed), daughter of the subject; her step-daughter, Miss Ann Laughlin; Mrs. Clifford Lewis, III, great-grandniece of Colin McFarquhar Reed.

Mrs. Clifford Lewis, III, Media, Pa.

700 Reed, Henry

1816 · Canvas

Henry Reed of Lancaster and Mary Dehuff were married Apr. 28, 1785. Henry Robert Reed (701) was their son. The Reed family were active in banking circles for many years.

Ledger: "1816, Aug. 18—Henry Reed, to 1 portrait 7 10 0 / frame to do 3 0 0 / paid £ 10 10 0."

Unlocated.

701 Reed, Henry Robert

1816 · Probably canvas

Henry Robert Reed, baptized Feb. 8, 1794, at St. James' Episcopal Church, Lancaster, died in 1859, was the son of Henry Reed (700) and Mary Dehuff. His first wife was Anna C. Hoff, born 1801, daughter of John Hoff (353) and his wife Ann Mary Boyer (354). His second wife was Elizabeth Ford, daughter of George Ford (270) and Mary Anne Elizabeth Hall (271). Reed was cashier of the Farmers Bank in Lancaster.

Hensel, *Pennsylvania Magazine,* Addenda, 73: "In the possession of J. Lane Reed, of Dayton, Ohio, there are three Eichholtz portraits . . . The third is Henry Robert Reed, and was painted in 1816."

It is possible that the 1816 Ledger entry for 700 refers to this portrait and not to a portrait of Henry Robert Reed's father.

Collections: J. Lane Reed, 1913, son of the subject, died 1915.

Unlocated.

*702 Rees, Ebenezer Senior

1825 · Canvas · *c.* 29¼ x 24½

Ebenezer Senior Rees, born Mar. 27, 1790, at Sunbury, Liberty Co., Ga., died July 18, 1842, at Darien, Ga., was the son of David Rees and his wife Elizabeth Senior. He was a bank cashier in Darien.

Half-length figure, seated, facing left front; thick wavy brown hair and long, curly sideburns, brown eyes; black coat and waistcoat, white stock and bow tie; leather-bound book with title *Life of Cato* on spine held by left hand on lap, index finger between pages; column and base at left, upholstered chair back to right.

According to a report at the Frick Art Reference Library, the portrait was "painted Oct. 1825, probably in Philadelphia." The reproduction at the library was purchased in 1952 from New Britain, Conn., reported by Colonial Dames of Connecticut.

Collections: Miss Mary Addison Rees, great-granddaughter of the subject.

Miss Mary Addison Rees, West Hartford, Conn.

703 Reigart, Adam, Jr.

1811 · Canvas · 30 x 26

Adam Reigart, Jr., born at Lancaster June 17, 1765, died there May 1, 1844, was the second of seven children of Adam Reigart, 1739-1813, and his first wife, Catharine Carpenter (Zimmerman) Yeiser, died 1789, widow of Frederick Yeiser. His grandfather, Ulrich Reichart (Reigart), 1695-1766, born in Schwegenheim, Bavaria, immigrated to Philadelphia on the ship *Phoenix* out of Rotterdam in 1749. He had married Anna Maria Merkel, 1701-1768,

in 1722. His father Adam succeeded John Harris in 1769 as the owner of the tavern Sign of the Grape. The old sign is in the collection of the Lancaster County Historical Society. Adam, Jr., married May 10, 1791, Mary Magdalena Wager (706). They were the parents of eight daughters and one son. Adam Reigart, Jr., founded the Reigart Wine Store in 1785 and became one of the most active and influential businessmen of Lancaster. He was the first president of the Union Fire Company (1813) and held that position until his death. He was also the first president of the Lancaster branch of the Bank of Pennsylvania and first president of the joint school board of his native town when it was formed in 1838 to administer the common schools. Reigart had served for sixteen years on the old board. He served as chief burgess for more than thirty years, and was president *pro tem* of Franklin College in 1827-1828.

Ledger: "1811, May 20—Adam Reigart Jun^{r} / To painting a portrait 3 15 0 / To frame for ditto 3 15 0 / £ 7 10 0." Hostetter (out of chronological order, 111): "1811—Mr. Adam Reigart." Hensel: "Reigart, Adam, Jr."

Half-length figure, facing right front, seated on red chair; grey hair brushed forward over forehead in thin wisps, long sideburns, left ear shown; yellow waistcoat, white stock and frill.

The portrait of Mrs. Reigart dated by Hostetter 1811, not taken from a ledger record, may have been so dated because of the artist's date for the commission to her husband. Mrs. Reigart died in 1806.

Exhibitions: Lancaster Exhibition, 1912 (199), lent by Mrs. Mary Reigart Cowell, Lancaster.

Collections: Mrs. Edward P. Cowell (Mary Reigart Slaymaker), great-granddaughter of the subject; her son, Henry Slaymaker Cowell, Sr.; his son, Gaston Reigart Cowell.

Gaston Reigart Cowell, Tampa, Fla.

704 Reigart, Adam, Jr.

1814 · Canvas

Ledger: "1814, Sept. 9, Adam Reigart / To portrait 7 10 0 / frame 3 0 0 / £ 10 10 0."

The portrait of this Ledger entry cannot be identified with certainty. It may refer to a posthumous portrait of Mrs. Adam Reigart, Jr., or another family portrait.

Unlocated.

705 Reigart, Adam, Jr.

c. 1840 · Canvas · 30 x 25 *Illus. p. 364*

Hostetter (out of chronological order, 111): "1842—Mr. Adam Reigart." Hensel: "Reigart, Adam, Jr."

Almost half-length figure of large man, facing left front; large features, long nose, grey or hazel eyes, straight grey hair worn long, brushed over forehead, long sideburns; white turndown collar, white waistcoat and pleated frill, black coat with rolled collar; red curtain in right background, grey-green background.

The 1912 catalogue dates this portrait 1840, which is probably correct.

Exhibitions: Lancaster Exhibition, 1912 (200), lent by Miss Susan Reigart Slaymaker, Lancaster.

Collections: Miss Susan Reigart Slaymaker, great-granddaughter of the subject; Mrs. Francis Murphy, Sr., her niece; her husband, Francis Murphy; their son, Francis Murphy, Jr.

Francis Murphy, Jr., Philadelphia.

706 Reigart, Mrs. Adam, Jr.

c. 1806 · Panel · 27⅜ x 23⅜

Mary Magdalena Wager, born Sept. 26, 1772, died in Lancaster Jan. 19, 1806, was the oldest child of Philip Wager (842), wine merchant of Philadelphia, and his first wife, Maria Keller, whom he married in 1771. Mary Wager married May 10, 1791, Adam Reigart, Jr. (703). They were the parents of nine children.

Hostetter (out of chronological order, 111): "1811, Mrs. Adam Reigart." Hensel: "Reigart, Mrs. Adam."

Half-length figure, seated, facing left front; grey-blue eyes, light brown hair curling from beneath ruffled white net cap with bow at side; pearl necklace, wide white bertha collar on grey-green dress, black lace shawl over part of left arm and dark red chair back; plain brown background.

If this is a posthumous portrait as indicated by the 1912 catalogue and Hostetter date of 1811, not copied from the Eichholtz account book, it may well be a likeness done by Eichholtz from memory. The artist was an intimate friend of the family. The brushwork and style of the painting are similar to early panels, and could have been done from life as early as 1806. See Mrs. Christian Myers (614), another large panel.

Exhibitions: Lancaster Exhibition, 1912 (201), lent by Mrs. Mary Reigart Cowell, Lancaster.

Collections: Mrs. Edward P. Cowell (Mary Reigart Slaymaker), great-granddaughter of the subject; her son, Henry Slaymaker Cowell, Sr.; his son, Henry Slaymaker Cowell, Jr.

Henry Slaymaker Cowell, Jr., Charlotte, N. C.

*707 Reigart, Anna

1830 · Canvas · 50 x 41 *Illus. p. 337*

Anna (Annie) Reigart, born June 28, 1826, died in London, England, was the daughter of Philip Wager Reigart (717) and his wife Elizabeth Jenkins (718). She married John Haldeman, 1825-1894, at Windsor Forge, her family homestead, Churchtown. Her husband was the son of Peter Haldeman, 1801-1868, a merchant of Columbia, and his wife Sarah Atlee Barber, born 1802. An ironmaster at Windsor Forge, John Haldeman lived later at Stamford Conn., where he resided until his death. Anna Reigart Haldeman and her husband are both buried in Shirley Churchyard, near Croyden, Surrey. They were the parents of thirteen children.

Full-length figure of young girl about four years of age, playing with a fawn on a seashore; blue eyes, light reddish-brown hair parted in the center, with loose curls; white dress, skirt almost ankle length, very little bodice with shoulder bared, white socks, yellow slippers, one in shadow, right arm raised holding a piece of watermelon above the leaping fawn's head, left hand grasping fawn at back of neck; the fawn red-brown with light spots, large brown eye; foreground of shore in warm colors, scattered sea shells on beach and a crumpled bonnet with ribbon trimmings in center foreground, left background high rock cliffs in browns and tans and grey green, dramatic sky darker to right, pink clouds and blue and warm beige sky over distant horizon. The small waves on the sea resemble the Eichholtz painting of Cape Henlopen (892), copy after Thomas Birch.

This portrait, together with those of the subject's parents, and probably those of her grandparents, Mr. and Mrs. Robert Jenkins (401, 402), was taken to England about 1890 after their acquisition by the subject's son, Donald Carmichael Haldeman. It returned to this country in 1961, when it was given to the present owner by her brother. The canvas edge on surface shows evidence of expert relining, probably done in London. The labels on back of the two portraits of the subject's parents indicate both storage in London and loan of those paintings in London in 1930. This portrait, formerly in the same collection as Mr. and Mrs. Philip Wager Reigart, may also have been exhibited. The back of the large canvas was not examined by the writer. No signature was evident on the face of the canvas.

Collections: Mrs. Catharine Reigart Cummings, sister of the subject; purchased by Donald Carmichael Haldeman, 1860-1930, son of the subject; his daughter, Mrs. Charlotte Riddle Haldeman Hornby, London; given by her to Edgar Carmichael Robbins, London, great-grandson of the subject; his sister, Mrs. Walter E. Loch (Mary H. Robbins).

Mrs. Walter E. Loch, Baltimore, Md.

708 Reigart, Daniel

1812 · Canvas

Daniel Reigart, born Apr. 17, 1783, died Feb. 10, 1831, was the son of John Reigart and his wife Elizabeth Raudebach. Apparently unrelated to the Adam Reigart family, he and his brother Philip (715) moved to Lancaster from Hanover in 1805. As young men they opened a general store at 41 North Queen Street. Daniel Reigart married Clara Trimble, 1792-1832, daughter of James Trimble, deputy secretary of the Commonwealth, on Apr. 16, 1812. Daniel and Clarissa (Clara) Reigart are buried in a single grave under the First Presbyterian Chapel in Lancaster.

Ledger: "1812, July 22—Daniel Reigart, Dr. / to 1 portrait 7 10 0 / To frame for do 4 17 6 / £ 12 7 6."

Unlocated.

709 Reigart, Emanuel

1814 · Canvas

Emanuel Reigart, born July 26, 1769, died 1846, was the fourth child of Adam Reigart, Sr., 1739-1813, and his first wife, Catharine Carpenter Yeiser, who died in 1789. He was married to Susanna Moser (Musser) on Nov. 30, 1790. They were the parents of five sons, including Emanuel Carpenter Reigart (710).

Ledger: "1814, Sept. 13—Emanuel Reigart To 1 portrait 7 10 0 / frame for do 3 0 0 / 10 10 0."

The subject of this recorded commission was probably Emanuel Reigart himself.

Unlocated.

710 Reigart, Emanuel Carpenter

1822 · Canvas · 28¼ x 24½ *Illus. p. 321*

Signed on spine of book, l. l.: "J. E. 1822."

Emanuel Carpenter Reigart, born May 30, 1796, in Lancaster, died there Dec. 20, 1869, was the son of Emanuel Reigart (709) and his wife Susanna Moser (Musser). He married (1) Anna Steiner, 1796-1818, daughter of John and Ann Kauffman Steiner, on Jan. 2, 1816; (2) Barbara Swarr, 1800-1838 (711), daughter of Johann and Elizabeth Swarr, on Dec. 23, 1819; (3) Maria A. Allen, died Jan. 8, 1845, on Sept. 15, 1840, in Philadelphia; (4) Henrietta Reigart, 1796-1869 (712), his first cousin, a daughter of Adam Reigart, Jr. (703), and his wife Mary Wager (706), on Feb. 13, 1846. Two children of the first marriage died in infancy. Eight children of the second marriage survived infancy. Reigart served as a private in Capt. Henry Shippen's Company when it went to the defense of Baltimore in 1814. After reading law with Amos Ellmaker (238), he was admitted to the bar in April, 1822, and became a successful Lancaster attorney. He was elected to the 1834-1835 legislature on the Anti-Masonic ticket, was a member of the state Constitutional Convention in 1837-1838, working closely with Thaddeus Stevens (812), and was an unsuccessful candidate for governor in the 1847 election. After the death of Adam Reigart, Jr., in 1844, he became proprietor of Reigart's Wine Store on East King Street. He was the founder of the Lancaster Athenaeum. Following his retirement from law practice in 1848, Reigart was appointed U. S. Commissioner to the 1851 World's Fair in London by President Fillmore. In 1853 he purchased the Edward Shippen residence (now destroyed) at Orange and Lime Streets and lived there until his death. In the middle 1850's Reigart bought six farms for six of his children near Beloit, Wis., where they settled in 1856 and 1857 and were living on them at the time of their father's death. His only other surviving child, the youngest, Susan (Mrs. William Penn Brinton), chose to remain in Lancaster.

Hostetter (out of chronological order, 111): "1822, Mr. Emanuel Reigart." Hensel: "Reigart, Emanuel."

Half-length figure, seated, facing left front, right hand on book at lower left; brown eyes, brown hair worn long and curling over right forehead, long sideburns, left ear shown; black frock coat with rolled collar, white shirt and turned down high collar, white tie; undecipherable title on spine of book at lower left and faint signature and date, "J. E. 1822"; red chair back to right, background deep grey, shading from dark to light.

This painting and the portrait of the subject's second wife (711) have hung at the Eastern Washington State Historical Society, Spokane, Wash., as indefinite loans by James William Reigart since 1953. The present owner of these portraits is not known.

Collections: Henry Musser Reigart, son of the subject; his son, James Hamilton Reigart; his son, James William Reigart, deceased.

Estate of James William Reigart.

*711 Reigart, Mrs. Emanuel Carpenter

1822 · Canvas · 28¼ x 24½ *Illus. p. 321*

Barbara Swarr, born Jan. 6, 1800, died June 8, 1838, was the daughter of Johann and Elizabeth Swarr of Lancaster. She became the second wife of Emanuel C. Reigart (710) on Dec. 23, 1819. Eight children of their marriage survived infancy.

Hostetter (out of chronological order, 111): "1811 — Mrs. Emanuel C. Reigart, portrait." Hensel: "Reigart, Mrs. Emanuel."

Half-length figure, seated, facing right front, left hand on right arm at lower front; grey-brown eyes, brown curled hair showing under sheer white bonnet with fluted ruffle around face, satin ribbon bows tied under chin at left; black taffeta dress with sheer white ruffled collar, satin bow, white shawl with paisley border of red and green draped over upper arms; part of red chair to left, background brown, shading from dark to light.

In an article which appeared in the Lancaster *Sunday News,* Aug. 29, 1954, the subject of this portrait is incorrectly identified as having been born Sarah Swann, repeating the error printed in *The Spokesman-Review,* Spokane, Wash., June 27, 1954. The Hostetter date, not from the Eichholtz account book, is an error. In 1811 there was no Mrs. Emanuel C. Reigart.

Collections: Henry Musser Reigart, son of the subject; his son, James Hamilton Reigart; his son, James William Reigart, deceased.

Estate of James William Reigart.

712 Reigart, Henrietta

1825 · Canvas · 30 x 26

Henrietta Reigart of Lancaster, born Nov. 18, 1796, died Dec. 3, 1869, was the fourth daughter of Adam Reigart, Jr. (703), and his wife Mary Wager (706). She became the fourth wife of her cousin Emanuel C. Reigart (710) on Feb. 3, 1846, and predeceased him by seventeen days.

Hensel: "Reigart, Henrietta."

Three-quarter-length figure, seated, facing right front, left arm and hand on chair back; hair parted with curls below ears; white dotted high-waisted dress, neck line off the shoulders, white satin belt, short puffed sleeves, blue scarf over parts of both arms and held loosely by left hand; red-upholstered chair back with brass nails, background plain.

A poor illustration of this portrait appeared in "Who Was Who in Lancaster 100 Years Ago" by Mrs. James D. Landis, *Papers Read Before the Lancaster County Historical Society,* XI, No. 10 (1907), 386.

Exhibitions: Lancaster Exhibition, 1912 (202), dated 1825, lent by Miss Susan Reigart Slaymaker.

Collections: Descended in the family to Miss Susan Reigart Slaymaker; her nephew, Henry Slaymaker Cowell, Sr., Bristol, Tenn.; his daughter, Mrs. D. C. Lockwood.

Mrs. D. C. Lockwood, Charlotte, N. C.

713 Reigart, J. Hamilton

James Hamilton Reigart, born in Lancaster July 18, 1826, died in 1909, was the fourth child of Emanuel Carpenter Reigart (710) and his second wife Barbara Swarr (711). After practicing law in Lancaster, he was one of the six children of this family who settled on farms in Wisconsin, where he married Marcia Louise Brooks, 1840-1864, of Beloit. Later they moved to Union Mills, Fluvanna Co., Va. The marriage was without issue.

Hensel: "Reigart, J. Hamilton."

There is no record of this portrait except its inclusion in all Hensel lists. The subject would have been a child or youth when painted by Eichholtz. According to the will of Emanuel Carpenter Reigart "all family portraits" were bequeathed to this son, although the Eichholtz portraits of his parents seem to have gone from Lancaster to Wisconsin with another son, Henry Musser Reigart, in 1856.

Unlocated.

714 Reigart, Maria

1821 · Canvas

Hostetter: "1821, Apr. 24—Adam Reigart, a portrait of Maria Reigart—$30."

The identity of the subject has not been established. Adam Reigart, Jr.'s wife was Maria Magdalena Wager (706). A portrait of her in 1821 would have been posthumous, possibly a copy. Adam Reigart also had a daughter Mary (or Maria) Catherine, born in 1793, who married John R. Montgomery of Lancaster.

Unlocated.

715, 716 Reigart, Philip

1813 · Probably canvas

Philip Reigart, son of John Reigart and his wife Elizabeth Raudebach, and his brother Daniel came to Lancaster in 1805 from Hanover Twp., then part of Lancaster (now Dauphin) Co., and are apparently not of the Ulrich-Adam Reigart line. They opened a general store at 41 North Queen Street. Philip Reigart married Albertine Dufresne, daughter of Dr. Albert Dufresne (174). She died Mar. 8, 1812.

Ledger: "1813, May 1—Philip Reigart, Dr. / To 2 portraits—15 10 0 / To frame 4 17 6 / £ 19 17 6."

Unlocated.

717 Reigart, Philip Wager

1826 · Canvas · 30 x 25

Philip Wager Reigart, born July 4, 1799, died Sept. 9, 1833, was the sixth child and only son of Adam Reigart, Jr. (703), and his wife Mary Wager (706). He married Elizabeth Jenkins (718) and was a member of the firm of Adam Reigart and Son wine merchants in Lancaster. Both he and his wife are buried at Churchtown in the Caernarvon Presbyterian Churchyard, near Windsor Forge, the Jenkins family estate, Lancaster Co.

Half-length figure, seated, facing left front, arms folded across lap, part of right hand shown; dark wavy hair, prominent nose; very high white collar touching ear, black neckband, white shirt front, light waistcoat, dark jacket; plain background.

This portrait, known only from a group of three old photographs, was a companion portrait to Mrs. Philip Wager Reigart (718). It disappeared from the apartment of Donald C. Haldeman, Jr., at the

time of the German occupation of Paris during World War II. The portrait was taken to England about 1890 by Donald C. Haldeman, Sr., with the portraits of Mrs. Reigart and Anna (Annie) Reigart (Mrs. John Haldeman, 707). Photographs of these three portraits, taken before transfer to England, are in the possession of Mrs. Dodds, listed owner of the portrait of Mrs. Reigart. See also Jenkins portraits (401, 402) formerly in the same collection.

Collections: Mrs. Philip Wager Reigart (Elizabeth Jenkins), widow of the subject; her daughter, Mrs. Catharine Reigart Cummings; purchased by Donald Carmichael Haldeman, 1860-1930, son of Mrs. John Haldeman (Anna Reigart) and grandson of the subject; his son, Donald C. Haldeman, Jr.

Unlocated.

718 Reigart, Mrs. Philip Wager

1826 · Canvas · 30 x 25 *Illus. p. 329*

Facsimile signature in script on back of relined canvas: "Eichholtz / 1826."

Elizabeth Jenkins, born at Windsor Forge, Lancaster Co., in 1803, died there in 1870, was the second child and oldest daughter of Robert Jenkins (401) and his wife Catharine M. Carmichael (402). She married Philip Wager Reigart (717) of Lancaster. After the death of her mother in 1856 she owned the house at Windsor Forge, which was inherited by her daughter, Mrs. Catharine Reigart Cummings.

Three-quarter-length figure of young adult woman, seated, facing slightly right, head turned left; grey-blue eyes, brown hair parted in center, curled at top and worn in long curls at back, pink cheeks; high-waisted ivory silk dress worn low on shoulders, short puffed sleeves, vermilion shawl with paisley border over left shoulder and over parts of both arms, hands not shown; brown-upholstered chair back, brass nails, light brown column and base to right, background blue sky and brownish clouds. Straight line shadow across neck, possibly a restored area.

A small label on center of stretcher in back, in ink, reads: "Loaned by L. Maude Haldeman / June 25th, 1930," no other details recorded. The painting was no doubt "loaned" for exhibition in London by the widow of Donald C. Haldeman, Jr., and was probably relined in London, where it was taken with other family portraits by Mr. Haldeman, Sr. See 707, 717.

Collections: Mrs. Catharine Reigart Cummings, daughter of the subject; purchased by Donald Carmichael Haldeman, son of Mrs. John Haldeman (Anna Reigart) and grandson of the subject; his son, Donald C. Haldeman, Jr.; his widow, Mrs. Donald C. Haldeman, Jr.; purchased from her by Mrs. Solon A. Dodds (Elsie Wolcott Robbins), cousin of Donald C. Haldeman and great-granddaughter of the subject. The portrait hangs at the home of her daughter, Mrs. Jean Dodds Taylor, Baltimore, Md.

Mrs. Solon A. Dodds, Baltimore, Md.

719 Reily, Rev. James Ross

1814 · Canvas · 30 x 25 *Illus. p. 299*

James Ross Reily, born Oct. 31, 1788, in Myerstown, died Mar. 18, 1844, in York, was the son of Capt. John Reily, 1752-1810, a native of Leeds, England, and Elizabeth Myer, 1755-1800. In 1814 James Ross Reily was an itinerant preacher for Reformed Churches in the Lykens Valley. A member of the state legislature, 1816-1818, he was ordained by the Reformed Church in 1817 and served as pastor in Hagerstown, Md., until 1825, when he was sent abroad to solicit aid for a theological seminary. He held a pastorate in York, 1827-1831, resigning because of ill health, and was subsequently a justice of the peace and register of wills for York Co. from this time until his death. He married, first, on Aug. 31, 1819, Mary Orndorf, who died Feb. 29, 1820. In 1834 he married Mrs. Louisa McClellan, by whom he had two sons.

Half-length figure of young man, seated, facing left, head turned toward front; Roman nose, brown eyes, thick eyebrows, brown wavy hair brushed forward; black jacket with high velvet collar and lapels, high-buttoned black waistcoat with curving inner edge over white stock and shirt, folded hands at left holding leather-bound book, tooled spine, title "BIBLIA"; at left tall bookcase filled with sketchily painted leather-bound volumes, at right red-upholstered chair back, plain light background. The portrait, restored and relined in Baltimore about 1940, is inscribed on back: "Jacob Eicholtz [*sic*] Painter 1814."

Exhibitions: Eichholtz Exhibition, York, April, 1959 (16), lent by Mrs. Henry M. Gross, Harrisburg, illus. no. 9.

Collections: Dr. Luther Reily, 1794-1854, Harrisburg, brother of the subject; his son, Dr. George

Wolf Reily, 1834-1892; his son, George W. Reily, Jr., 1870-1954; his son, George W. Reily, III; his cousin, Mrs. Henry M. Gross, great-grandniece of the subject.

Mr. and Mrs. Henry M. Gross, Harrisburg, Pa.

720 Reynolds, John

1821 · Canvas · 30 x 25

John Reynolds, born 1787 in Lancaster Co., died May 11, 1853, in Baltimore, Md., was the son of William Reynolds and his wife Catherine Ferree Le Fevre (or LeFever). He married Lydia Moore, 1794-1843, daughter of Capt. Samuel Moore of the Continental Line (3rd Pennsylvania Infantry), and was the father of Maj. Gen. John Fulton Reynolds, 1820-1863 (who was killed at Gettysburg), Rear Admiral William Reynolds, and James L. Reynolds. John Reynolds was owner and editor of the *Lancaster Record,* 1820-1836. He was elected to the Pennsylvania legislature in 1822 and 1823, was twice treasurer of Lancaster Co., and was active in civic affairs. After leaving journalism, Reynolds moved to Cornwall to manage Lucinda Furnace and the Coleman estate there. He was guardian of the minor children of Thomas Bird Coleman, 1794-1836. About 1847 he returned to Lancaster.

Hensel: "Reynolds, John, father of Gen. John F. Reynolds, owned by Col. J. F. Reynolds Landis, U. S. A."

Half-length figure of large man seated, facing left front; thick brown hair with long sideburns, hazel eyes slightly blue; high white collar, neckband and shirt frill, cream white waistcoat, black jacket with brass buttons, no hands showing; small area of red chair back to right, to left a vertical area of varicolored sky and clouds; background red-browns and greys darker to right. Inscribed in large letters on upper back of relined canvas "Eicholtz [*sic*] / 1821." The spelling of the name on the lining is presumed to be an error by the restorer in transcribing this original signature a few years ago.

Collections: Mrs. Henry Landis (Catherine Reynolds), daughter of the subject; her son, Col. John Fulton Reynolds Landis; his nephew, Col. John Fulton Reynolds Scott; his son, David J. Scott.

David J. Scott, Princeton, N. J.

721 Rine, C.

Hensel: "Rine, C."

It is not known if Hensel's listing of a portrait of C. Rine may refer to the 1834 commission for Benner and Rine (40, 41, 42). A Catherine Rine, widow of Leonard Rine, who died in 1809, was born in March, 1769, and died May 10, 1847.

Unlocated.

722 Risdell, Mr.

1835 · Canvas

Hostetter: "1835, Apl. 1—Mrs. Risdell, 2 portraits—self & Mr. Risdell—$60."

In a letter to his daughter and son-in-law, the Robert Lindsays of Philadelphia, dated Lancaster, Dec. 12, 1834, the artist writes of the recent death of "two of our oldest citizens, the excellent Mr. Risdell and old John Burg (90)." John Risdel's will was probated Dec. 8, 1834, the will of his second wife Jane Frijean on Jan. 2, 1830 (married Dec. 29, 1814). The Mr. and Mrs. Risdell of the portrait commission have not been identified, but were possibly a son and daughter-in-law of John Risdel, a Lancaster merchant whose first wife was living in March, 1812. The Hostetter transcription and the Eichholtz letter (Miller Papers) are the only known places where the name is spelled with two l's.

Unlocated.

723 Risdell, Mrs.

1835 · Canvas

Hostetter: "1835, Apl. 1—Mrs. Risdell, 2 portraits—self & Mr. Risdell—$60."

Unlocated.

724 Ritner, Governor Joseph

1836 · Canvas · 30 x 25½

Joseph Ritner, Governor of Pennsylvania, born Mar. 25, 1780, in Berks Co., died Oct. 16, 1869, at Mount Rock, Cumberland Co., was a son of Michael Ritner, German emigrant and ardent Revolutionary patriot. After Joseph Ritner's marriage to Susan Alter in 1802, by whom he had nine children, he moved to Washington Co., where he prospered as a farmer. He served as a private in the War of 1812, was a member of the Pennsylvania Assembly, 1821-1826, Speaker in 1825 and 1826. With a lifetime aversion to secret societies, he was four times, 1829, 1832, 1835, and 1838 the Anti-Masonic gubernatorial candidate. In 1835 he was elected to serve his one term as governor because of the split that year

among the Democrats over Jackson and the administration of schools. After his defeat in the 1838 election, Ritner retired to his home near Mount Rock. From the time of the appearance of the Republican Party in the mid-1850's he maintained an active interest in that political party.

Hostetter: "1836, Dec. 7—Thomas Burrows [*sic*], Esq., portrait—Gov. Ritner—$40." Hensel: "Ritner, Governor Joseph, one for Thos. H. Burrowes and one for self, 1836."

"Half-length, seated, facing front," Lancaster catalogue. Similar to 726.

Thomas H. Burrowes (1805-1871) was Secretary of the Commonwealth of Pennsylvania under Governor Ritner and was State Superintendent of Public Instruction, 1860-1863. Burrowes, Thaddeus Stevens, and Theophilus Fenn, all close friends and political allies of the governor, were known as the "kitchen cabinet" of the Ritner administration, although Fenn is not recorded as a government official. See notes on Burrowes (93, 94, 95). This portrait, exhibited in Lancaster in 1912, is probably the one recorded in both Hostetter and Hensel.

Exhibitions: Lancaster Exhibition, 1912 (208), lent by Isaac B. Burrowes, 100 Grand Street, Jersey City, N. J.

Collections: Isaac B. Burrowes, son of Thomas H. Burrowes (1912).

Unlocated.

*725 Ritner, Governor Joseph

c. 1836 · Canvas · 30 x 25

Head and shoulders, facing front left; light grey hair, brown eyes; high white collar, black neckband, white shirt front with black ribbon across it, black waistcoat and jacket; plain background in shades of brown, indication of a shadow to left.

This portrait, since restored in Philadelphia, was presented to the Historical Society of Dauphin County, and was recorded as a gift in January, 1921, from Mrs. William K. Fenn of Asbury Park, N. J. Mrs. Fenn's father-in-law was Theophilus Fenn, founder and editor of the Harrisburg *Telegraph*. According to Mrs. Fenn, the portrait was presented to Theophilus Fenn (264). Mrs. Fenn's husband made an effort in 1915 to locate members of the Ritner family with a view of restoring the portrait to that family. The portrait resembles the work of Eichholtz and strongly resembles the likeness of the subject owned by Joseph L. Ritner of Saddle River, N. J. See 726.

Collections: From Theophilus Fenn to William K. Fenn, his son; gift from Mrs. William K. Fenn, Jan. 13, 1921, to the Historical Society of Dauphin County.

Historical Society of Dauphin County, Harrisburg.

726 Ritner, Governor Joseph

1837 · Canvas · 32 x 27 *Illus. p. 354*

Receipt for portrait in collection of listed owner: "His Excellency / Joseph Ritner / To Jacob Eichholtz Dr. / To painting a portrait $40 / frame to do $10 / $50 / Lancaster Nov. 2, 1837. / Recd payment / J. Eichholtz." Hostetter: "1837, July 23—Joseph Ritner (Governor of Penna.), portrait—head size—$40." Hensel: Ritner, Governor Joseph, One for Thos. H. Burrowes and one for self, 1836."

Head and shoulders, facing front left; light grey hair, brown eyes; black neckband, high white collar, white shirt front with black ribbon across it, black waistcoat and jacket; plain light background.

According to Joseph L. Ritner, the great-grandson of the subject, this portrait was painted for the Governor because he was so impressed by the portrait of himself painted for Thomas H. Burrowes (724), who was a close friend and political ally.

Collections: Peter Ritner, the subject's son, at whose home Governor Ritner died. The portrait remained at Mount Rock until 1889, when it was given to Anna Maria Ritner (Mrs. Samuel Shenk), granddaughter of the subject; to her brother Walter Clark Ritner, father of the owner, Joseph Lawrence Ritner (1951).

Joseph Lawrence Ritner, Saddle River, N. J.

727, 728 Ritter, Abraham

1823 · Canvas

Abraham Ritter, 1790-1860, was the son of Jacob Ritter of Philadelphia who died Nov. 30, 1834, aged eighty years. DeSilver's Philadelphia directory of 1823 no doubt refers to him as the "merchant, 16 South Seventh" who was also a real estate agent and antiquarian, author of the *History of the Moravian Church in Philadelphia* (1857) and *Philadelphia and Her Merchants* (1860). Ritter was mentioned as a "chronicler" by Townsend Ward in the *Pennsylvania Magazine,* IV (1880), 173.

Hostetter: "1823, Aug. 3—Abraham Ritter, 2 portraits—$50." Hensel: "Ritter, Abraham, 2 portraits."

Unlocated.

729 Rogers, Mrs. Henry

1833 · Canvas · 30 x 25 *Illus. p. 346*

Signed on back, l. r.: "Eichholtz / 1833."

Sarah Bethel Brien, born Sept. 20, 1810, died 1886, was the daughter of Edward Brien, 1769-1816, and his wife Dorothy Hand, 1777-1862, daughter of Gen. Edward Hand (328). Her father, a native of Ireland, was an ironmaster at Martic Forge, Lancaster Co. She was married to Henry Rogers, 1803-1868, a lawyer of Lancaster and a brother of Molton C. Rogers of the same city. They had six children.

Three-quarter figure, seated, facing right front; chestnut-brown hair, parted in center, curls at each side of face, brown eyes, wide-brimmed hat worn on back of head, two feather plumes at top, ribbon streamers hanging over shoulders; light beige silk dress with very large full sleeves, low-necked bodice off shoulders; left hand fingers inserted in pages of a large red book with "Music" on binding; brown background, distant landscape to right, general golden tones over all the painting. The signature is in paint script.

The portrait was discussed and illustrated in the *Lancaster New Era,* May 18, 1959, 1-2. See 328.

Collections: Katharine Brien Rogers (Mrs. John L. Atlee, Jr.); Miss Anna Pleasant Atlee; Mary Atlee (Mrs. James Rogers); Mrs. Eleanor Rogers Dodge, great-granddaughter of the subject. The portrait hangs at the residence of Mrs. Dodge's daughter, Mrs. Frederick J. Harrison (Anna Dodge), Elkton, Md. (1964).

Mrs. Eleanor Rogers Dodge, Elkton, Md.

730 Roland, Henry

1831 · Canvas · 31 x 25 *Illus. p. 342*

Signed on back in large script, upper right: "Henry Roland / Aged 51 Years"; l. r.: "painted by / J. Eichholtz / 1831."

Henry Roland, born Dec. 7, 1780, died Jan. 13, 1847, was the son of Jonathan Roland, 1739-1807, and his wife Catharine Huber, 1747-1818. He married Ann Margaret Seeger (731) and they were the parents of seven children. Roland was postmaster at New Holland in Earl Twp., Lancaster Co., from about 1817 and was a county commissioner in 1821. One of his sons, John F. Roland, 1818-1852, was a graduate of West Point in 1836 and had a distinguished military career in Mexico and Florida. He was a brevet-major at the time of his death in Florida.

Half-length figure of middle-aged man, seated, facing left front, right hand and arm over red-upholstered chair back, left hand not shown; thick grey hair, dark eyebrows, blue eyes; high white collar, neckband and tie with long ends, dark waistcoat and jacket with high rolled collar; reddish-brown background with red curtain at right. The painting was restored in Philadelphia in 1956.

The Roland portraits are mentioned in Impink, "Jacob Eichholtz—Portrait Painter," 68, as being in the possession of Mrs. Frederick A. Roland in 1942 after the death of her husband.

Collections: Henry Roland, 1819-1901, son of the subject; his son, Frederick Augustus Roland, died 1929; his widow, Anna Conrad Roland; his niece, Mrs. George C. Souder (Helen Heyl Roland).

Mrs. George C. Souder, Lancaster.

731 Roland, Mrs. Henry

1831 · Canvas · 31 x 25 *Illus. p. 342*

Signed on back in large script, upper center: "Ann Margaret Roland / Aged 45 years"; l. r.: "Eichholtz / pinxit / 1831."

Ann Margaret Seeger, born Oct. 2, 1786, died Mar. 16, 1867, was the daughter of Frederick Seeger, 1750-1835, a native of Germany, and his wife Juliana Wiltberger, 1758-1835, of Philadelphia. She married Henry Roland (730) of New Holland, where they lived.

Half-length figure of middle-aged woman, seated, facing right front, left hand over red-upholstered chair back, right hand not shown; red hair, lighter eyebrows, blue-grey eyes; sheer net cap with dotted ruffle edge, looped ribbon above, ribbon ties over right shoulder and blouse, behind left shoulder; dark silk dress with large puffed sleeves, double white collar with dotted ruffled edges, gold wedding band on left hand; plain brownish background with dark column to right. The painting was restored in Philadelphia in 1956. It is illustrated in Impink, 68.

Collections: Henry Roland, 1819-1901, son of the subject; his son, Frederick Augustus Roland, died 1929; his widow, Anna Conrad Roland; his niece, Mrs. George C. Souder (Helen Heyl Roland).

Mrs. George C. Souder, Lancaster.

732, 733, 734 Rooker, Rev. James

1827 · Canvas

The Rev. James Rooker, an Englishman by birth, became an American citizen in Baltimore in 1813. In 1818 he came to Germantown as the minister of the English Presbyterian Church. There he died on Dec. 30, 1828, survived by his second wife, Elizabeth Smart, whom he had married Jan. 21, 1819, the daughter of a British officer of the Revolution and his wife Elizabeth Smart, and a sister of Mrs. Thomas Armat (10). He was also survived by a daughter Mary Norris and other married children of Baltimore. His home in Germantown was known as "The Rookery."

Hostetter: "1827, July 7—Rev. James Rooker, 3 portraits—$45." Hensel: "Rooker, Rev. James, 3 portraits, 1827."

An account book, "Elizabeth Rooker with Bank of Germantown" (Loudoun Papers, Historical Society of Pennsylvania), has the following entry: "Jan. 7, 1828—J. Eichholtz $63.75," probably payment for the three portraits. According to the will of Mrs. Rooker, dated Nov. 10, 1832, she bequeathed to her daughter Mary Norris "her dear Father's likeness and mine, with my mother's picture." A receipt dated Nov. 12, 1850, acknowledges that Mary Norris of Baltimore received "Two portraits, one of the Revd. James Rooker and the other of Mrs. Elizabeth Rooker" (Loudoun Papers). Whether the three portraits mentioned in the will are those cited from the missing account book by Mrs. Hostetter and Hensel has not been determined.

Unlocated.

*735 Ross, William

c. 1806 · Panel · 9¼ x 7¼

William Ross, born Mar. 1, 1772, at Lancaster, died Dec. 19, 1852, was the son of William Ross, 1727-1797, a native of Scotland who had been an officer in the Black Watch. Having moved to Frederick, Md., on Mar. 4, 1806, he married Catherine Worthington Johnson (736). He was a lawyer.

Half-length figure in profile, facing right; unkempt brownish-black hair, hazel eyes; black coat, white waistcoat, high collar, neckcloth and tie; plain brown background.

Exhibitions: Eichholtz Exhibition, York, 1959 (12), lent by Miss Violet Worthington Hoff, Baltimore, Md.

Collections: Miss Violet Worthington Hoff.

Miss Violet Worthington Hoff, Baltimore, Md.

*736 Ross, Mrs. William

c. 1806 · Panel · 9¼ x 7¼

Catherine Worthington Johnson, born at Annapolis, Md., Sept. 21, 1785, died May 1, 1864, was the daughter of Col. Baker Johnson, 1747-1811, of Frederick, Md., and Catherine Worthington, 1761-1814, and the niece of Gov. Thomas Johnson of Maryland. On Mar. 4, 1806, she married William Ross (735).

Figure in profile, facing left; dark brown hair with unkempt curls on forehead, brown eyes, long gold earring; open-necked white empire gown, white lace collar, sheer ruffled vest, puffed sleeve, greyish scarf; figure stiff, arm rigid; plain brown background. A typical early Eichholtz.

Exhibitions: Eichholtz Exhibition, York, 1959 (13), lent by Miss Violet Worthington Hoff, Baltimore, Md.

Collections: Miss Violet Worthington Hoff.

Miss Violet Worthington Hoff, Baltimore, Md.

737 Russel, Mr.

1840 · Canvas

Hensel: "Russel, Mr., 1840."

The subjects of Russel portraits, known only from Hensel's lists, have not been identified, and the basis for the entries is not known. There were those by this name in Lancaster Co.

Unlocated.

738 Russel, Mrs.

1840 · Canvas

Hensel: "Russel, Mrs." See 737.

Unlocated.

*739 Sadtler, Philip Benjamin

c. 1815 · Canvas · 30 x 24¾

Philip Benjamin Sadtler, born 1771 at Badhomborg, Germany, died 1860 at Baltimore, Md., was the son of John Sadtler and Maria Cristina Strohm. He settled in Baltimore in 1798 and had a jewelry and goldsmith business at 212 Baltimore Street. He was captain of the Baltimore Yeagers who fought in the Battle of Baltimore in the War of 1812. His wife was

Catherine Capito Sauerwein. A son, John Philip Benjamin Sadtler, was a Lutheran clergyman and educator.

Half-length figure, seated, facing right front, right arm on chair arm, most of hand showing; blue-grey eyes, brown hair with touches of grey, brushed forward on head, sideburns; dark green jacket with lighter green collar, white waistcoat, collar, neckband and shirt ruffle; wooden chair frame with red upholstery, brass nails to left, background dark brown to left, shaded into olive green toward the right, ochre-brown column to right. The portrait was repaired and restored in Philadelphia in 1962, where it was attributed to Eichholtz on the authority of Theodor Siegl. A photograph shows strong Eichholtz characteristics.

Collections: From the subject to his grandson, S. P. Sadtler, Philadelphia; P. B. Sadtler, New York City, great-grandson of the subject; Philip Sadtler, Philadelphia, great-great-grandson.

Philip Sadtler, Philadelphia.

740, 741 Sample, Rev. Nathaniel W.

1810 · Panel

Nathaniel W. Sample, a native of York Co. was born Apr. 16, 1752, died Aug. 26, 1834, and was buried in the Leacock Presbyterian Churchyard. He was graduated from Princeton College during the Revolution and also studied theology there. His first assignment as a clergyman was at Strasburg, Lancaster Co., and he preached there and at the Leacock and Octoraro Presbyterian Churches. He married first, in 1782, Elizabeth Cowan of Chester Co., and second, in 1822, Sara Evans. Five sons and three daughters survived him. His oldest son, Dr. Nathaniel W. Sample, studied medicine with Dr. Duffield of Strasburg and practiced in Lancaster Co.

Ledger: "1810, Sept. 1—Rev. N. Sample Dr. / To painting 2 profiles 1 17 6 / To cases for do 1 10 / £ 1 19 4 [*sic*]."

Unlocated.

742 Schaeffer, Rev. David Frederick

1817 · Canvas · 29 x 24

Signed on back, dated 1817.

David Frederick Schaeffer, born July 22, 1787, in Carlisle, died May 5, 1837, in Frederick, Md., was a son of David F. Schaeffer from Germany, a Lutheran clergyman. Schaeffer graduated from the University of Pennsylvania in 1807, and studied theology with his father in Montgomery Co. He was called to the ministry of the Lutheran Church, Frederick, Md., in 1808 and served there until his death. On June 28, 1810, he married Elizabeth Krebs (743) of Philadelphia. They had seven children. In 1820 he organized the Maryland Synod and was its secretary for some years, becoming President of the General Synod in 1833. In 1826 he formed the first English Lutheran Church paper.

Young man seated facing right; hazel eyes, brown hair brushed forward with sideburns, ruddy complexion; grey coat, dark grey waistcoat; chair upholstered in red. The subject's right hand rests on a calf-bound Bible with red leather title space; medium brown background. Portrait had been cleaned and restored with companion portrait (743). Details of signature not known.

Collections: Mrs. Jacob Hane (Anna Mary Elizabeth Schaeffer), Frederick, Md., daughter of subject; her son, George Frederick Hane, Frederick, Md.; his son, George Calvin Hane, great-grandson of the subject.

George Calvin Hane, Washington, D. C.

743 Schaeffer, Mrs. David Frederick

1817 · Canvas · 29 x 24

Signed on back and dated 1817.

Elizabeth Krebs of Philadelphia was born 1792, died January 20, 1837. She married David Frederick Schaeffer (742) on June 28, 1810.

Hensel: "Schaeffer, Mrs., Baltimore, 1819 [*sic*]."

Seated facing left front; hazel eyes, brown curls, pink and white complexion, white ruffled cap with ribbons; white pleated neck ruffle around high-necked black dress, white shawl with Persian border, grey-gloved left hand with arm over red-upholstered chair arm; sunset sky and greenish-blue draped curtain in background.

The Hensel reference is probably for this subject; the companion portrait was not listed by Hensel. Details of signature not known.

Collections: Mrs. Jacob Hane (Anna Mary Elizabeth Schaeffer), Frederick, Md., daughter of subject; her son, George Frederick Hane, Frederick, Md.; his son, George Calvin Hane, great-grandson of the subject.

George Calvin Hane, Washington, D. C.

744 Schaeffer, Mrs.

1819 · Canvas

Hensel: "Schaeffer, Mrs., Baltimore, 1819."

It is possible that this Hensel reference is to Mrs. David Frederick Schaeffer (743), signed and dated 1817.

Unlocated.

*745 Schaum, Benjamin

c. 1808 · Panel · 9 x 7 *Illus. p. 279*

Benjamin Schaum, a coppersmith who died Dec. 24, 1814, at Lancaster, was a son of the Rev. Johan Helferich Schaum, died Jan. 26, 1778, and his second wife Maria Dorothea Stumpf, whom he married Aug. 7, 1753. The father immigrated to Pennsylvania in 1745 from Germany and served in various churches in Montgomery, Berks, and Bucks Cos. Benjamin married Maria (747) whose full name is not recorded in the Reformed Church death records of Lancaster, Mar. 14, 1812 *(Lancaster Journal)*. In 1808 he was elected a Commissioner of Lancaster Co., and was one of the directors of the Farmers Bank, Lancaster, when it was chartered Jan. 17, 1810. After he died intestate, three children are known to have survived him, according to a Lancaster Orphans' Court petition (1813-1816) of John Musser for his wife Margaret, eldest daughter of Benjamin Schaum coppersmith. Other children were Elizabeth (749), above 14 years, and Benjamin, under 14 years.

Profile almost half length, facing right; straight hair worn long in back, high forehead, large eyes, nose rounded at tip; high white collar stock and tie roughly brushed, striped waistcoat, dark jacket, rolled collar notched, high lights on buttons; plain background; framed oval with pebbled mat.

This portrait, with others of the period in the same collection, came from Lancaster. All strongly resemble the early work of Eichholtz family portraits, such as those of Mr. and Mrs. Jacob Leman on panel (449, 451). The former owners who inherited this portrait with others from Miss Mary E. Muhlenberg of Lancaster, a descendant of the subject, did not know whom the portrait represented. The sitter is identified by a very similar portrait on canvas (746) which was probably painted after this earlier portrait.

Collections: Possibly subject's daughter, Eliza Schaum (Mrs. Frederick Augustus Hall Muhlenberg); her son, Henry Ernestus Muhlenberg; his daughter, Miss Mary E. Muhlenberg; bequest to her niece, Mrs. John R. Starkey (Anne Muhlenberg Kress); McDowell Kress Starkey, her son; Collection of Edgar William and Bernice Chrysler Garbisch.

Edgar William and Bernice Chrysler Garbisch, New York City.

*746 Schaum, Benjamin

c. 1808 · Canvas · 30 x 25 *Illus. p. 279*

Side view, almost half length, facing right; middle-aged man with grey hair, somewhat bald, sideburns, florid complexion, large eyes; high white collar and stock, bow tie with long ends, greenish-grey waistcoat, dark jacket; plain background in brown tones.

This portrait on canvas was cleaned and restored in Reading for the owner. It strongly resembles the likeness of the earlier version of the subject and was probably painted after the panel portrait (745), the subject of which was identified from this later portrait.

Collections: Miss Mary E. Muhlenberg, great-granddaughter of the subject; bequest to her cousin Mrs. Jesse L. Wagner (Augusta Elizabeth Muhlenberg), daughter of William F. Muhlenberg, 1852-1915, and his wife Henrietta A. Muhlenberg, 1861-1890.

Mrs. Jesse L. Wagner, Reading, Pa.

*747 Schaum, Mrs. Benjamin

1808 · Panel · 9 x 7 *Illus. p. 279*

Maria Schaum's parentage is not known. Born 1766, her death date in Reformed Church records of Lancaster is Mar. 14, 1812, when the *Lancaster Journal* gave her age as 45 years, 8 months. After the death of her husband in 1814 three children were known to survive him: Margaret (Mrs. John Musser), Elizabeth (749) above age fourteen, and Benjamin, under fourteen years.

Side view, half-length figure, facing left; dark straight hair showing from lace ruffle of a sheer dotted net cap which is tied around head with a ribbon with bow on top; high-waisted short sleeved dress with white yoke surplice collar; hands not showing; background plain; framed oval with a pebbled mat.

This portrait with others of the period from Lancaster resembles the early panels by Eichholtz. See

notes for the companion portrait of the subject's husband (745) and related portraits. The sitter was identified by a somewhat similar portrait on canvas (748) which was probably painted after this earlier portrait.

Collections: Possibly from Benjamin Schaum to his daughter Eliza Schaum (Mrs. Frederick Augustus Hall Muhlenberg); her son, Henry Ernestus Muhlenberg; his daughter, Miss Mary E. Muhlenberg; bequest to her niece Mrs. John R. Starkey (Anne Muhlenberg Kress); McDowell Kress Starkey, her son; Collection of Edgar William and Bernice Chrysler Garbisch.

Edgar William and Bernice Chrysler Garbisch, New York City.

*748 Schaum, Mrs. Benjamin

c. 1810 · Canvas · 30 x 25 *Illus. p. 279*

Side view, almost half length, facing left; brown straight hair showing through lace ruffle of sheer white dotted net cap with white ribbon bow on top, large dark eyes; short-sleeved grey-blue silk dress with full white yoke collar, light cream-colored shawl with paisley border around the figure, long fingerless gloves to elbow, ring on first finger of the right hand; red chair back, plain background in greenish grey and browns.

This portrait on canvas strongly resembles the style of the earlier portrait on panel (747) and is considered a companion portrait to 746.

Collections: Miss Mary E. Muhlenberg, great-granddaughter of the subject; bequest to her cousin Mrs. Jesse L. Wagner (Augusta Elizabeth Muhlenberg), daughter of William F. Muhlenberg, 1852-1915, and his wife Henrietta A. Muhlenberg, 1861-1890.

Mrs. Jesse L. Wagner, Reading, Pa.

749 Schaum, Eliza

1816 · Canvas · 29 x 24 *Illus. p. 312*

Elizabeth Schaum, known as Eliza, born Lancaster Dec. 23, 1798, died there Jan. 8, 1826, was a daughter of Benjamin Schaum (745) and his wife Maria (747). The name of Eliza's maternal grandfather is not known. She was a granddaughter of the Rev. Johan Helferich Schaum, who immigrated to America in 1745 as a schoolmaster and was ordained at York by Henry Melchior Muhlenberg in 1749. His wife, Maria Dorothea Stumpf, died in 1812. Eliza married Feb. 6, 1816, Dr. Frederick Augustus Hall Muhlenberg (598) of Lancaster, as his first wife. There were three sons and two daughters by the marriage, two sons becoming doctors. See Benjamin Schaum Muhlenberg (594).

Ledger: "1816, Jan. 1, Eliza Schaum—Dr. / To 1 Portrait—$30 / frame to do—8 / To 1 Portrait of her grand / father—30 / frame to do—8 / $76, £ 28 10 0"; 1816, April 1, Eliza Schaum / Cr (now Mrs. Muhlenberg) / Settled on account / By cash £ 22 10 0."

Young woman seated, facing left looking front, light brown eyes, brown hair dressed high in back, center part, curls on side of forehead, cheeks and ear deep pink; high-waisted blue silk dress with short puffed sleeve, white pointed pleated ruff around neck on sheer white yoke, ivory-colored scarf with paisley border draped around waistline covering hands and lower arms; scarlet chair back to right, background in various brown tones. Subject wears earring of topaz yellow set in small stones.

This portrait of 1816, the earlier version of two portraits of the subject, the second of slightly later date after marriage (599), is colorful, direct and fresh in technique, a fine example of the painting by Eichholtz at this period. The ledger entry of 1816 for a portrait of Eliza Schaum's grandfather must appear unnamed until the name of her maternal grandfather is determined. See 750. The dates for her paternal grandfather Rev. Johan Helferich Schaum (1721-1778) are too early for Eichholtz to have painted his portrait in 1816 unless the entry refers to a copy.

Collections: Miss Mary E. Muhlenberg 1853-1929, of Lancaster, granddaughter of the subject, and daughter of Henry Ernestus Muhlenberg and his wife Catherine Cameron; Mrs. John R. Starkey (Anne Muhlenberg Kress), her niece; McDowell Kress Starkey, her eldest son; Mrs. James H. Beal; gift to the Pennsylvania Academy of the Fine Arts, 1961.

Pennsylvania Academy of the Fine Arts, Philadelphia.

750 Schaum, Grandfather of Eliza

1815 · Canvas

Ledger: "1816, Jan. 1, Eliza Schaum, To 1 portrait of her grand / Father $30, frame to do $8."

The above entry was included with a total charge of $38 for portrait and frame under the entry for a

portrait of Eliza Schaum of the same price and paid for in cash by Eliza Schaum, Apr. 1, 1816, £ 22 10 0. The settled entry was credited to Eliza Schaum ("now Mrs. Muhlenberg"). See 599, 749.

The record probably refers to a portrait of Eliza Schaum's maternal grandfather, whose name is not determined. Eliza's paternal grandfather was the Rev. Johan Helferich Schaum, who died in 1788, too early for a life portrait by Eichholtz in 1815. It is possible, however, that Eichholtz could have copied an earlier portrait of the Rev. Schaum.

Unlocated.

*751 Schaum Family, Little Boy of

c. 1808 · Panel · 9 x 7 *Illus. p. 280*

Almost full-length side view of little boy, holding extended a hatchet in his right hand, left arm and hand at his side; suit with short jacket, small buttons and white blouse with ruffled collar over the shoulders; plain background; framed oval with pebbled mat.

See notes for Benjamin Schaum (745) and his wife (747), presumed parents of the boy who was possibly the younger brother of Margaret Schaum, who married John Musser, and of Eliza Schaum, who married Dr. Frederick Augustus Hall Muhlenberg. See 749 and 752. The portraits of Schaum children, typical of the early style of Eichholtz, were in family ownership until recent years.

Collections: Probably from Benjamin Schaum to his daughter Eliza Schaum (Mrs. Frederick Augustus Hall Muhlenberg); her son, Henry Ernestus Muhlenberg; his daughter, Miss Mary E. Muhlenberg; bequest to her niece Mrs. John R. Starkey (Anne Muhlenberg Kress); McDowell Kress Starkey, her son; Collection of Edgar William and Bernice Chrysler Garbisch.

Edgar William and Bernice Chrysler Garbisch, New York City.

*752 Schaum Family, Young Woman of

c. 1808 · Panel · 9 x 7 *Illus. p. 280*

Side view, almost half length of young woman facing left, hair pinned high with a comb in back and long straight hair over forehead and in front of ear, large eyes, turned-up nose; high-waisted short-sleeved dress, with coarse brush marks for highlights; subject wears a large double-ring earring and a two-strand necklace with a jewel in front; background is plain; framed oval with pebbled mat.

See notes for Benjamin Schaum (745) and his wife (747), presumed parents of the subject who was possibly their eldest daughter Margaret Schaum, who married John Musser a silversmith of Lancaster. This panel and the one believed to be a little boy of the Schaum family (751), a young brother, were part of a collection inherited by descendants of Eliza Schaum (Mrs. Frederick Augustus Hall Muhlenberg, 749), a sister of Margaret Schaum (Mrs. John Musser).

Collections: Probably from Benjamin Schaum to his daughter Eliza Schaum (Mrs. Frederick Augustus Hall Muhlenberg); her son, Henry Ernestus Muhlenberg; his daughter, Miss Mary E. Muhlenberg; bequest to her niece Mrs. John R. Starkey (Anne Muhlenberg Kress); McDowell Kress Starkey, her son; Collection of Edgar William and Bernice Chrysler Garbisch.

Edgar William and Bernice Chrysler Garbisch, New York City.

*753 Schley, Frederick Augustus

c. 1815 · Canvas · 28 x 24

Frederick Augustus Schley, born May 14, 1789, in Frederick, Md., died there Feb. 5, 1858, was the fourth son of John Jacob Schley, 1752-1829, and his wife Ann Maria Shellman. About 1793 Frederick Augustus moved to Louisville, Ga., with his parents, but returned to Frederick at the age of seventeen to study at Frederick Academy. He read law in the office of Roger Brooke Taney, 1777-1864, who succeeded John Marshall in 1836 as Chief Justice of the U. S. Supreme Court. About 1810 Schley was admitted to the bar of Frederick, where he became a prominent lawyer. He was a member of the Council of Frederick in 1817. He married: (1) Eliza Asbury McCannon, 1794-1816, daughter of James McCannon of Baltimore, Md.; (2) Francina Cheston Lynn, died 1828, daughter of Capt. David Lynn; (3) Barbara Bowie Hall, *c.* 1810-1850. There were children by all three wives.

Three-quarter-length figure of young man, seated, facing left front; long hair brushed forward, sideburns; dark coat and waistcoat, white collar, stock and tie, right arm on chair back, hands together; background red, with curtain at left.

The attribution of this portrait to Eichholtz was made by Dr. J. Hall Pleasants when it was taken to

the Baltimore Museum of Art for study in 1935, at which time it was owned by Buchanan Schley. It subsequently appeared in two New York sales with other portraits previously owned by him. Reproductions show a style characteristic of Eichholtz.

Collections: Buchanan Schley, grandson of the subject and his third wife, Barbara Bowie Hall; Bernard H. Cone and Leon F. Ansbacher Collection, 1938.

Unlocated.

*754 Schley, William

Before 1837 · Canvas · 36 x 30

William Schley, born Oct. 31, 1799, in Frederick, Md., died Mar. 20, 1872, in Baltimore, Md., was the son of John Jacob Schley, 1752-1829, and his wife Ann Maria Shellman, and a younger brother of Frederick Augustus Schley (753). He was graduated from Princeton with first honors, was admitted to the Frederick County Bar in 1824, and practiced there until 1837 when he moved to Baltimore to continue his successful career. As a Whig candidate he was elected state senator in 1836. On Sept. 28, 1824, he married Ann Cadwalader Ringgold, daughter of Gen. Samuel Ringgold of Fountain Rock Manor, Washington Co., Md. Their daughter, Ann Cadwalader Schley, 1829-1907, married William Woodville, Jr., an Englishman.

Half-length figure, seated, facing right front, head turned to left; dark hair and eyes, large Roman nose; dark jacket with rolled collar, light waistcoat, white shirt front and high collar, wide black neckband, left hand inserted under waistcoat, holding black ribbon from which spectacles hang under left wrist, left arm on sofa arm with scroll-carved wooden frame, right hand gloved and holding glove; dark wall behind figure, lighter vertical opening at left, with suggestion of sky in distance.

Collections: Mrs. William Woodville, Jr. (Ann Cadwalader Schley), daughter of the subject; her son, William Woodville; his brother, Cadwalader Woodville; his son, Cadwalader Woodville, Jr.

Cadwalader Woodville, Jr., Miami, Fla.

755 Sener, Frederick

1842 · Canvas · 29½ x 24½

Frederick Sener, born 1806, died 1869, was the son of Jacob Sener and his wife Magdalena Neff. In 1832 he established a lumber business in Lancaster with an older brother, Jacob. Their oldest brother, Gotlieb, *c.* 1784-1865, purchased the business in 1848 and founded the firm of G. Sener and Sons. Frederick Sener served as a member of the board of directors of the Farmers Bank in 1856.

Hensel: "Sener, Frederick K."

"Bust, turned left, facing front." If the date given in the 1912 catalogue is correct, this portrait would have been painted early in the last year of the artist's life. Another small portrait, 20½ x 16½, unlocated, of John Sener, who died in Philadelphia 1864, brother of Frederick, listed as an Eichholtz by Hensel only, seems to have been a questionable attribution. It was exhibited in the Lancaster Exhibition of 1912 (221) as Anonymous, owned by George H. Rothermel.

Exhibitions: Lancaster Exhibition, 1912 (219), owned by George H. Rothermel.

Collections: George H. Rothermel, grand-nephew of the subject (1912).

Unlocated.

756 Sergeant, Mrs. William

Canvas · 29 x 24

Elizabeth B. Morgan, born 1783, died Dec. 31, 1845, was the daughter of General Jacob Morgan, 1741-1802, of Philadelphia, and his wife Barbara Lesker. She married William Sergeant, 1776-1807, a Philadelphia lawyer, son of Jonathan Dickinson Sergeant, 1746-1793, and his wife Margaret Spencer, 1759-1787. They had one child, Mary Valeria Sergeant (Mrs. George W. Blight).

Hensel: "Sergeant, Mrs. Wm., Elizabeth Morgan."

"Bust, facing right, seated." Hensel (*Pennsylvania Magazine,* 57) mentions this portrait in his discussion of the Philadelphia patrons of Eichholtz and gives its size and 1912 ownership.

Exhibitions: Loan Exhibition of Historical Portraits, the Pennsylvania Academy of the Fine Arts, 1887-1888 (389), owned by A. Douglass Hall.

Collections: A. Douglass Hall (1888).

Unlocated.

757 Sheaff, John A.

Canvas · 34½ x 31½

John A. Sheaff, born 1809, died Apr. 30, 1877, was the son of John S. Sheaff (758). He was a civil engineer in Lancaster.

Hensel: "Sheaff, John A."

"Half length, seated, facing left." The size given in the Lancaster Exhibition catalogue may have included the frame.

Exhibitions: Lancaster Exhibition, 1912 (222), owned by Mrs. C. E. Netscher.

Collections: Mrs. C. E. Netscher, daughter of the subject (1912); painting destroyed after death of Mrs. Netscher.

Destroyed.

758 Sheaff, John S.

Canvas · 39½ x 34½

John S. Sheaff, who was born in Germany, lived most of his life in Lancaster, and died there. His son was John A. Sheaff (757).

Hensel: "Sheaff, John S."

"Half length, seated, turning left, facing full front." The size given in the Lancaster Exhibition catalogue may have included the frame.

Exhibitions: Lancaster Exhibition, 1912 (223), owned by Mrs. C. E. Netscher.

Collections: Mrs. C. E. Netscher, granddaughter of the subject (1912); painting destroyed after death of Mrs. Netscher.

Destroyed.

759 Sherer, Benjamin Messersmith

1838 · Canvas · 29 x 24

Benjamin Messersmith Sherer, born Mar. 16, 1811, at Lancaster, died 1844, was the son of Jacob Sherer and Maria Messersmith (Messerschmidt), who were married at Trinity Lutheran Church, Lancaster, Dec. 11, 1804. Sherer, a commission merchant, married Susan Dorwart, who married as her second husband Jacob Albright.

Hostetter: "1838, Apr. 10—Benjamin Sherer [*sic*], portrait—$30." Hensel: "Sherer [*sic*], Benjamin M., 1838."

Almost half-length figure of young man, seated, facing left front, looking slightly to right, right hand and arm on chair back to left; straight long hair parted on left side of head; high white collar showing above black stock and tie, white shirt front with pin, dark jacket with rolled collar; plain background.

A photograph of this portrait in Album I, 30, is labeled "owner Miss Eliz. Sherer"; the same photograph in Album II, 20, has the name of subject with no owner.

Exhibitions: Lancaster Exhibition, 1912 (224), owned by Miss Elizabeth Sherer.

Collections: Miss Elizabeth Sherer, daughter of the subject (1912).

Unlocated.

*760 Shields Family, Gentleman of

c. 1810 · Panel · 6½ x 5

Head and shoulders of young man, profile, facing left; blue eyes, unkempt brown hair worn long or in a queue, slight sideburns; brown coat with very dark brown collar, white waistcoat, stock and collar; plain light brown background.

The heavy brushmarks in the collar and elsewhere and the coloring are close to other early Eichholtz panel portraits. The identity of the subject has not been established. The portrait has descended in the family with other memorabilia of Thomas Shields, 1743-1819, Philadelphia silversmith, and his wife Lydia Morris, 1744-1791. Their son David Shields married a daughter of Maj. Daniel Leet, who was given land (now in Leetsdale and Sewickley) after the Revolution on which he lived following his marriage. The portrait, which hung for many years in the house of David Shields, may represent him.

Collections: Descended in the family to Mrs. Carroll P. Davis (Susan Shields), great-great-granddaughter of Thomas Shields; her nephew, J. Judson Brooks.

J. Judson Brooks, Sewickley, Pa.

761 Shippen, Henry

1817 · Probably panel

Henry Shippen, son of Joseph Shippen, 1732-1810, Judge of Common Pleas Court at Lancaster, and his wife Jane Galloway, 1745-1801, read law in the office of James Hopkins (362) and was admitted to practice in the courts of Lancaster Co. in 1811. In the War of 1812, he raised a company, in which were James Buchanan and Jasper Slaymaker, and marched to Baltimore in 1814. He married Miss Elizabeth Evans, daughter of Evan Rice Evans and Grace Wallis, of Sunbury. After his marriage he moved to Huntingdon. Gov. Andrew Shulze appointed him President Judge of the Court of Com-

mon Pleas of the Crawford County District. Shippen died Mar. 2, 1839.

Hostetter: "1817—May 30, Henry Shippen, portrait—$10." Hensel: "Shippen, Henry, 1816."

Unlocated.

762 Shippen, J. G.

1811 · Probably canvas

Joseph Galloway Shippen, born near Kennett Square Dec. 25, 1783, died Sept. 6, 1857, was one of ten children of Joseph Shippen, 1732-1810 (youngest son of Edward Shippen "of Lancaster" and Sarah Plumley Shippen), and his wife Jane Galloway, 1745-1801. Joseph was a graduate of the medical school of the University of Pennsylvania and was married Nov. 10, 1814, to Anna Maria, daughter of Daniel and Sarah Brooke Buckley of Lancaster Co. See 78, 80. His father lived at "Plumley," a plantation he acquired near Kennett Square, named in honor of his mother. In 1786, when the father was appointed Judge of the Lancaster County Courts, the family moved to Lancaster.

Ledger: "1811, Feb. 21, J. G. Shippen (Philadelphia), To 1 Portrait, £ 3 15 0 / To Case, 0 7 6 / £ 4 2 6."

Unlocated.

763 Shoenberger, Anna Maria

1838 · Canvas · 23 x 17 *Illus. p. 354*

Anna Maria Shoenberger, born Feb. 22, 1817, died Feb. 1, 1888, was the second daughter of several children of Dr. Peter Shoenberger, 1782-1854, and his wife Sarah Krug, 1787-1879. She was born either at Pittsburgh or at Juniata Forge, Petersburg, Huntingdon, Co., where one of her father's many iron forges was located. On June 20, 1838, she married Henry Miller Watts, 1805-1890. See 857. They had eight children. Her husband was active in the legal world and, after moving from Carlisle to Pittsburgh, he became deputy attorney general of the state. Following his marriage he moved to Philadelphia. After Watts had served as United States envoy to the Austrian Empire, and following travel in Europe, the family returned to the Philadelphia area. Mrs. Watts inherited property of her father in Philadelphia and also "the iron Furnace and house at Marietta," Lancaster Co., according to her descendants. She and her husband are buried in Laurel Hill Cemetery, Philadelphia.

Miller, Index to Letters, July 20, 1834: "Asked to go to Pittsburg to paint 5 heads in Doctor Schoenberger's family . . ." Hostetter: "1836, Dec. 7—John H. Shoenberger, 4 portraits—$200."

Head and shoulders, facing left front, dark brown hair with center part, loose curls in front of ears and very high chignon with loose curls on top, brown eyes; off-shoulder low-neck black gown, with part of full sleeves showing, brown fur around back of shoulders, part of belt buckle at lower edge of painting; background at top of canvas dark red, shading to dark green and brown, to right a vertical area shaded from dark red to grey green.

The portrait was cleaned in Philadelphia, 1961, for the present owner. It had evidently been cut down at a previous time, the edge of the painted canvas overlapping the stretcher and the lower part of the belt buckle removed from view. An inscription not in the hand of Eichholtz was on the reverse side: "By Eichholtz 1838." As there were other portraits painted for the Shoenberger family around 1838 and as Eichholtz did not always record all his paintings it is not known at what place this portrait was painted, or whether it was dated by a descendant. See related subjects (55, 145, 765, 766).

Collections: Ethelbert Watts, son of the subject; Henry Miller Watts, his son; Henry Miller Watts, Jr.

Henry Miller Watts, Jr., Philadelphia.

764 Shoenberger, John Hopson

John Hopson Shoenberger, born 1809, died Nov. 12, 1889, in Pittsburgh, was the son of Dr. Peter Shoenberger (765) and his wife Sarah Krug (766). He married Margaret Cust, died 1878, daughter of John Cust and his wife Mary Jack (145). By the terms of his will St. Margaret Memorial Hospital was erected in Pittsburgh in 1897 as a memorial to his wife.

Hostetter: "1836, Dec. 7—John H. Shoenberger, 4 portraits—$200."

No portrait of John H. Shoenberger by Eichholtz has been located. The commission recorded by Mrs. Hostetter may refer to the portraits of his parents, Dr. and Mrs. Peter Shoenberger, and possibly also to those of his mother-in-law, Mrs. John Cust, and sister-in-law, Florinda Cust Blair (55). It is known that Eichholtz went to Pittsburgh in 1834 on an assignment for the Schoenberger family.

Unlocated.

765 Shoenberger, Dr. Peter

1834-1836 · Canvas · 36 x 29

Peter Shoenberger, born Oct. 16, 1782, died June 18, 1854, was a son of Johan George Schönberger, born Hesse, May 27, 1757, died Huntingdon Co., Feb. 19, 1815, and his wife Frances, born 1760, died Feb. 15, 1816. The father, listed in the 1790 census at Manheim, Lancaster Co., later moved to Huntingdon Co., and was associated with Samuel Fahnestock in operating Juniata Forge in 1804 at Peterburg, where he is buried. Peter Shoenberger married Sarah Krug (766) on June 17, 1806, daughter of John Jacob Krug and Rebecca Hopson, of Lancaster. He probably received his medical training in the office of Dr. Samuel Fahnestock (258), a leading Lancaster physician, but he gave up practicing medicine in 1824. He was in the iron business at his father's death, took over Huntingdon Furnace, Juniata Forge, and later acquired Marietta Furnace near Columbia. He built several Maria furnaces named in honor of his daughter Anna Maria Shoenberger (763) who married Henry Miller Watts (857). He also built Martha Furnace, named for his daughter Martha, who married John W. Duncan; Sarah Furnace for his wife; Rebecca Furnace, named for a daughter; Elizabeth furnace and others. His son George Krug Shoenberger, who married Sarah Hamilton of Lancaster Co., lived in Cincinnati. John Hopson Shoenberger, another son, became a great ironmaster who lived in Pittsburgh and married Margaret Cust, younger daughter of Mrs. John Cust (145). The eldest son, Edwin F. Shoenberger of Germantown, married Maria Margaretta Krug of Lancaster, daughter of George Hopson Krug (434) and Maria Reed (435).

Miller, Index to Letters, July 20, 1834: "Asked to go to Pittsburg to paint 5 heads in Doctor Schoenberger's family . . ." Hostetter: "1836, Dec. 7—John H. Shoenberger, 4 portraits—$200."

Half-length figure, seated, facing slightly left, with right arm and hand on a table holding a letter with a scarlet seal; dark grey eyes, high forehead, black, wavy hair; high white collar and white shirt ruffle, black stock and tie, black jacket with rolled collar, black waistcoat; green cloth on table to left, red-brown wooden chair upholstered in bright red to right, brown column to left background, grey, brown, and dark green area beyond.

This portrait and the companion portrait were probably among those painted by Eichholtz on his trip to Pittsburgh in 1834, but which may have been finished at a later date due to the fact that the Shoenberger family, fearful of the cholera in Pittsburgh, asked Eichholtz to go to their place at Rebecca Furnace in Huntingdon Co. See notes for the portraits of Mrs. John Cust and her daughter, Mrs. Thomas Blair (145, 55), and the portrait of Anna Maria Shoenberger (Mrs. Henry Miller Watts, 763). The portraits of Dr. and Mrs. Peter Shoenberger hang in the Canadian residence of the late Mr. Fitzhugh, at Cobourg, Ontario. He was a great-grandson of the subject. Reproductions of the portraits of Dr. and Mrs. Shoenberger in the Frick Art Reference Library show them to be handsome portraits.

Exhibitions: Portrait Exhibition, The Art Society of Pittsburgh, February - March 1900 (260).

Collections: Mr. John Hopson Shoenberger, son of the subject; his niece, Emma Shoenberger (Mrs. Charles Lane Fitzhugh), 1842-1923, daughter of George Krug Shoenberger and Sarah Hamilton; her son, Carroll H. Fitzhugh of Pittsburgh, 1873-1966; his nephew, John Daintry Fitzhugh.

John Daintry Fitzhugh, Cobourg, Ontario.

766 Shoenberger, Mrs. Peter

1834-1836 · Canvas · 36 x 29

Sarah Krug, born in Lancaster Oct. 23, 1787, died in Germantown Mar. 5, 1879, was a daughter of John Jacob Krug, 1750-1817, and his wife Rebecca Hopson, 1751-1831, daughter of John Hopson and Rebecca Fey. Sarah was a granddaughter of John Valentine Krug, 1689-1759, and Eva Spangler, 1726-1802, of Lancaster. On June 17, 1806, at Trinity Lutheran Church, Lancaster, she married Dr. Peter Shoenberger (765) who became the famous "Iron King" of Pennsylvania. They had three sons and four daughters who shared or took part in the success of the many iron furnaces and residences built for Dr. Shoenberger and his sons. Mrs. Shoenberger lived in Pittsburgh and in Germantown. Both she and her husband are buried at Laurel Hill Cemetery, Philadelphia.

Miller, Index to Letters, July 20, 1834: "Asked to go to Pittsburg to paint 5 heads in Doctor Schoenberger's family . . ." Hostetter: "1836, Dec. 7—John H. Shoenberger, 4 portraits—$200."

Half-length figure, seated, facing right front with left arm and hand over a mahogany sofa arm and right hand in lap; grey eyes, black hair center part rolled up at sides and a high shell comb holding hair on top, long gold earring with dark stone; black long-sleeved dress, full sleeves, double embroidered sheer white collar; sofa arm upholstered in blue with brass nails, column to left and blue sky with brown clouds behind the figure. See notes for companion portrait (765).

Collections: John Hopson Shoenberger, son of the subject; his niece, Emma Shoenberger (Mrs. Charles Lane Fitzhugh), 1842-1923, daughter of George Krug Shoenberger and Sarah Hamilton; her son, Carroll H. Fitzhugh, of Pittsburgh, 1873-1966; his nephew, John Daintry Fitzhugh.

John Daintry Fitzhugh, Cobourg, Ontario.

767 Shulze, Governor John Andrew Melchior

1823 · Canvas · 30 x 25 *Illus. p. 321*

Signed, l. r.: "J. E. 1823."

John Andrew Melchior Shulze, Governor of Pennsylvania, was born July 19, 1775, in Tulpehocken, Berks Co., and died Nov. 18, 1852, in Lancaster. He was the son of the Rev. Christopher Emanuel Shulze, died 1809, who immigrated to America in 1765 from Halle, and his wife Eve Elisabeth Muhlenberg, 1748-1808, daughter of Henry Melchior Muhlenberg. Shulze was ordained a Lutheran minister in 1796 and retired in 1802 for reasons of health. Entering business in Meyerstown, he accumulated a small fortune. He was a Democratic-Republican member of the state legislature, 1806-1809. After holding a number of other offices, both elective and appointive, he served two terms as Governor of Pennsylvania, 1823-1829, and was influential in developing the Pennsylvania educational system. He married Susan Kimmel.

Hensel: "Shulze, Gov. J. Andrew, Hist. Socy. of Penna." Sawitzky, 155 (II).

Almost half-length figure, seated, facing front, head slightly to left; brown eyes, medium brown hair, high forehead, colorful complexion; high white collar, stock, small tie and short frill, black jacket with rolled collar, black vest, fingers of left hand on top edge of a large blue-grey book, bound in brown leather with similar corners; background almost entirely a vermilion red curtain, part of a red-upholstered chair with decorative yellow tacks to left.

This portrait, formerly overpainted by an unknown hand, has recently been repaired and cleaned of the added surface paint which was unlike paintings by Eichholtz. Disclosed is a faint signature of "J. E." and a clear date "1823" on lower front edge of canvas below the book. The canvas had been overlapped all around the stretcher hiding the signature and date, cutting the size to 28 x 23 inches, the size recorded by Sawitzky in his catalogue as by Eichholtz, 155, II. No inscription, number, or signature was found on the reverse of the original canvas. This may be the portrait of John Andrew Shulze listed as by Eichholtz in the catalogue of Peale's Museum Gallery Sale, 1854. The portrait has been on extended loan to the William Penn Memorial Museum, Harrisburg, Pa.

Exhibitions: Pennsylvania Academy of the Fine Arts, Exhibition of Historical Portraits (39b), 1887-1888, lent by the Historical Society of Pennsylvania.

Collections: Presented to the Historical Society of Pennsylvania by Frank M. Etting, Jan. 4, 1875.

Historical Society of Pennsylvania, Philadelphia.

768 Shulze, Governor John Andrew

1825 · Canvas · 30 x 25

Signed on back: "J. Eichholtz / 1825."

Sawitzky, 155 (I).

Almost half-length figure, seated, facing front, head slightly to left; brown eyes, medium brown hair, ruddy complexion; dark brown coat and waistcoat with brown buttons, white stock, collar, tie and shirt frill, right forearm on table covered with green cloth, right hand holding two sheets of paper; background cloudy sky in grey-blues and brownish-greys, edge of a grey wall to extreme left.

This portrait, slightly different in pose from 767, shows evidence of considerable surface restoration made some years ago, obviously altering the original. In the *Muhlenberg Album* an illustration of a portrait in the possession of the Vanderslice family (1910) appears to be this portrait of Gov. Shulze. A copy by James R. Lambdin, from the 1825 original by Jacob Eichholtz, was presented to the Historical Society of Pennsylvania by the artist Nov. 12, 1877.

Collections: John A. Shulze, grandson of the subject; presented by him to the Historical Society of Pennsylvania, May 24, 1929.

Historical Society of Pennsylvania, Philadelphia.

769 Slaymaker, Cochran

1815 · Canvas

Ledger: "1815, June 29, Henry Slaymaker, To 1 portrait of his son Cochran 7 10 0 / frame to do 3 - - / £ 10 10 0."

This entry is probably for a portrait of Samuel Cochran Slaymaker, the third child and only son to survive infancy of Henry Slaymaker, Jr. (770) and his wife Elizabeth Cochran. Samuel Cochran Slaymaker married Ellen Hughes Duchman, daughter of Jacob Duchman (171) and his wife Ann Hughes (172) on May 6, 1823. They had one child, Annie E. Slaymaker. He is buried under the chapel of the First Presbyterian Church, Lancaster, but the dates of his birth and death are not recorded.

Unlocated.

770 Slaymaker, Henry, Jr.

1821 · Canvas

Henry Slaymaker, Jr., born Sept. 30, 1762, died Oct. 9, 1826, was the third child, second son of Henry Slaymaker, 1734-1785, and his wife Faithful Richardson, and younger brother of Amos Slaymaker of Lancaster Co. He was married Dec. 22, 1791, to Elizabeth Cochran.

Hostetter: "1821, Jan. 11—Henry Slaymaker, Jr., portrait—$30." Hensel: "Slaymaker, Henry, Jr., 1820."

Unlocated.

771 Slaymaker, Henry Young

1822 · Canvas · 29 x 23½

Henry Young Slaymaker, born July 12, 1798, in Lancaster, died May 18, 1862, at Davenport, Iowa, was the oldest child of Samuel Slaymaker and his wife Ann Cochran. He was married Mar. 21, 1821, to Margaretta Reigart (772). The Slaymakers were the parents of five children. After practicing law, he operated Margaretta Furnace in York Co. with his brother Samuel, and built a mansion there. When the furnace failed in 1843, he moved to Davenport, Iowa, where he died at the home of his daughter, Henrietta E. Ruthrauff.

Hostetter (out of chronological order, 111): "1822—Mr. Henry Slaymaker." Hensel: "Slaymaker, Henry G. [*sic*]."

Half-length seated figure, facing slightly to right, hands not shown; brown eyes, thick wavy brown hair worn long with sideburns; white shirt with high collar and white band, jeweled pin in shirt ruffle, yellow waistcoat and dark coat with brass buttons; plain background, top of chair showing at left.

Collections: Judge and Mrs. David Watson Patterson (Mary R. Slaymaker, daughter of the subject), Lancaster; Henry Slaymaker Patterson, their son, Ridgewood, N. J.; David Watson Patterson, Jr., his brother, Charlotte, W. Va.; Mrs. Louis M. Atha (Katharine Lloyd Patterson), his daughter.

Mrs. Louis M. Atha, St. Louis, Mo.

772 Slaymaker, Mrs. Henry Young

1822 · Canvas · 29 x 23½

Margaretta Reigart, born in March, 1801, died in 1863, was the daughter of Adam Reigart, Jr. (703) and his wife, Mary Wager (706). She was married Mar. 21, 1821, to Henry Y. Slaymaker (771). They were the parents of five children.

Hostetter (out of chronological order, 111): "1822, Mrs. Henry Slaymaker." Hensel: "Slaymaker, Mrs. Henry G. [*sic*]."

Half-length seated figure, slightly to left, hands not shown; brown eyes, brown hair waved in curls; black dress with low neck and short puffed sleeves, paisley-bordered shawl over right shoulder and lower left arm; curtain in background with landscape and sky at left.

Collections: Judge and Mrs. David Watson Patterson (Mary R. Slaymaker, daughter of the subject); Henry Slaymaker Patterson, their son; David Watson Patterson, Jr., his brother; Mrs. Louis M. Atha (Katharine Lloyd Patterson), his daughter.

Mrs. Louis M. Atha, St. Louis, Mo.

773 Slaymaker, Stephen C.

1835 · Canvas

Stephen C. Slaymaker, born in 1802, died Jan. 1, 1835, was the second child, second son of Samuel Slaymaker and his wife Ann Cochran of Margaretta Furnace, York Co. He was married on Jan. 23, 1828, to Susan Reigart, the youngest daughter of Adam Reigart, Jr. (703), and his wife Mary Wager (706). The Stephen Slaymakers were the parents of four

sons. They are buried in the churchyard of St. James' Episcopal Church, Lancaster.

Miller, Index to Letters: 1835, May 4, "Portrait of the late Hep [or Step] Slaymaker."

The date of Stephen C. Slaymaker's death and the fact that the artist was painting portraits of other members of this branch of the Slaymaker family of Margaretta Furnace during this period would indicate that Stephen C. Slaymaker was the subject of this posthumous portrait mentioned by Eichholtz in a letter to the Robert Lindsays of Philadelphia.

Unlocated.

774 Slaymaker, Mrs. Stephen C.

1826 · Canvas · 30 x 25

Susan Reigart, born Apr. 4, 1804, died May 7, 1886, was the youngest daughter of Adam Reigart, Jr., and his wife Mary Wager. She was married on Jan. 23, 1823, to Stephen C. Slaymaker, 1802-1835, of Margaretta Furnace, York Co., son of Samuel Slaymaker and his wife Ann Cochran. They were the parents of four sons.

Hostetter (out of chronological order, 111): "1811—Mrs. Susan R. Slaymaker." Hensel: "Reigart, Susan; Slaymaker, Mrs. Susan R."

Half-length, seated figure of young woman, facing left front, hands not showing; dark eyes, dark hair parted in center, curls hanging shoulder length in back; light silk dress with short puffed sleeves, low off-shoulder neck line, left arm showing upper part of long glove; red shawl with paisley trim over right shoulder and arm; gold chain necklace with cross; red chair back at right; plain background, several colors producing cloudlike effect.

Since only one portrait of the subject is known, both Hensel entries may refer to this painting. The present owner also possesses the following receipt for the portrait: "Rec$^{d.}$ Nov$^{r.}$ 25, 1826 of Adam Reigart Esq. / forty two dollars for Mrs. Slaymaker's portrait & frame / $42— / Jacob Eichholtz." The Hostetter date must be in error.

Exhibitions: Lancaster Exhibition, 1912 (203), as Susan Reigart and dated 1825, with incorrect biographical data, lent by Miss Susan Reigart Slaymaker.

Collections: Miss Susan Reigart Slaymaker (1912), granddaughter of the subject; Mrs. Francis Murphy (Mary Edna Cowell), her niece; John S. Murphy, her son.

John S. Murphy, Princeton, N. J.

*775 Slaymaker Family, Gentleman of

c. 1810 · Panel · 9 x 7 *Illus. p. 285*

Bust facing left front; blue eyes, dark hair and sideburns, hair worn long in back; white stock and waistcoat; black coat with gold buttons; medium brown background; rectangle, framed oval with pebbled mat.

In an article by a descendant of the early Lancaster family, Samuel R. Slaymaker, II, "White Chimneys," *Papers Read Before the Lancaster County Historical Society,* LXI, No. 1 (Jan., 1957), 36, this panel and its companion are mentioned as being "generally believed" to be of Samuel Cochran and his wife, the parents of Henry Fleming Slaymaker's wife Rebecca, but there is no documentary evidence for this identification. The house contains many portraits, none by Eichholtz except this panel and 776, both characteristic of his portraits on panel.

Exhibitions: Eichholtz Exhibition, York, 1959 (5), as Samuel Cochrane [*sic*], lent by S. R. Slaymaker, Gap, Pa.

Collections: Descended in the Slaymaker family collection at "White Chimneys."

Samuel Redsecker Slaymaker, II, Gap, Pa.

*776 Slaymaker Family, Lady of

c. 1810 · Panel · 9 x 7 *Illus. p. 285*

Half-length figure facing right front, arms showing but not hands; brown eyes and hair; white ruffled lace cap with brownish-black ribbon; black dress with short sleeves, white kerchief fastened with round gold pin; pearl or silver necklace; medium brown background lightened at right of face with blue; rectangle, framed oval with pebbled mat.

In the article by Samuel R. Slaymaker referred to under 775, page 34, an illustration of this panel is incorrectly labeled "portrait of Barbara Slaymaker, wife of Samuel Cochran Slaymaker, painted by Jacob Eichholtz." The caption was intended to read "Hannah Slaymaker, wife of Samuel Cochran" by the writer, but there is no documentary basis for a definite title, and the owner has accepted the Slaymaker family title.

Exhibitions: Eichholtz Exhibition, York, 1959 (6), as Hannah Slaymaker Cochrane [*sic*], lent by S. R. Slaymaker, II.

Collections: Descended in the Slaymaker family collection at "White Chimneys."

Samuel Redsecker Slaymaker, II, Gap, Pa.

777 Smith, James

c. 1821 · Canvas · 29 x 26

James Smith was a Lancaster druggist. From about 1843 to 1865 he was located at 9 East King Street. On May 20, 1821, he married Henrietta Maria Heinitsh (778). Her sister Charlotte, 1783-1852, was the wife of Leonard Eichholtz (218), brother of the artist. James Smith was guardian of the four minor children of Leonard Eichholtz after their father's death. He was one of the incorporators of the Lancaster County Bank in 1841 following the reorganization of the Lancaster Loan Company formed by Philip Reitzel and others in 1839.

Hensel: "Smith, James."

Half-length figure, seated, facing right front; very dark hair, tousled, long in back, greyish-brown eyes; white neckband, collar and shirt front, black jacket with high rolled collar, black waistcoat, right arm on brown wooden chair back, hands not shown; background plain, dark greenish grey to left shading lighter to right with a soft-edged curved shadow lower right. Canvas heavily varnished after recent cleaning in Lancaster.

Although Hensel indicates that this portrait and its companion were in the 1912 Lancaster Exhibition, they are not listed in the catalogue. Photographs of James Smith appear in Photo Album I, 51 (owner Miss Catharine Locher) and Photo Album II, 32 (no owner indicated). The association between Eichholtz and these Smiths is revealed by a surviving document dated Mar. 23, 1833, and drawn up by "James Smith druggist of the city of Lancaster" acknowledging the receipt of money from "Jacob Eichholtz, Administrator of the estate of C. Eichholtz" for the use of the minor children of Leonard Eichholtz, Jr. (Miller Papers). The present owner of the portraits is a descendant of James Smith's niece, Margaret Parks, who married Adolph Charles Locher.

Collections: Descended from a niece of the subject to Mrs. Samuel Heitshu (Catharine Locher); her second cousin, Mrs. S. G. Pontius.

Mrs. S. G. Pontius, Lancaster.

778 Smith, Mrs. James

c. 1821 · Canvas · 29 x 26

Henrietta Maria Heinitsh, born 1798, died 1856, was the youngest of six children of Carl Heinrich Heinitsh, druggist of Lancaster, and his wife Sophia Hartoffel, 1762-1802. She married James Smith (777) on May 20, 1821, at Trinity Lutheran Church in Lancaster.

Hensel: "Smith, Mrs. James."

Half-length figure, seated, facing left front, hands not shown; very dark waved hair, parted in middle with curved large brown comb on top, grey eyes, prominent nose; full-sleeved, black-brown dress, light yellow sheer shawl collar with fringe, belt over lower part of shawl; red-upholstered chair back with brass nails to right, background plain dark greenish grey to right shading lighter to left with a soft-edged curved shadow lower left. The damaged canvas has been restored recently and heavily varnished. See notes for 777.

Collections: Descended from a niece of James Smith to Mrs. Samuel Heitshu (Catharine Locher); her second cousin, Mrs. S. G. Pontius.

Mrs. S. G. Pontius, Lancaster.

*779 Smith, James Passmore

1835 · Canvas · *c.* 30 x 25

James Passmore Smith, son of Charles Smith and his wife, nee Passmore, was born in Philadelphia *c.* 1803 and died there June 7, 1888. He and his wife Mary A. Adams were the parents of five children. Early successful as a painter of miniatures on ivory, Smith exhibited at the Pennsylvania Academy of the Fine Arts during the period 1824-1850. Because of failing eyesight and ill-health, the later part of his life was devoted to teaching and pen and ink drawings. He was a friend of Sully and Eichholtz and the many artists of his day in Philadelphia.

Half-length figure, facing left front, left hand holding palette and brushes; blue eyes, brown hair with long sideburns; high white collar and black stock, white shirtfront, black jacket with rolled, partly velvet collar, dark waistcoat; red-brown painting easel to left on which is a small painting, green areas between the bars of the easel, rust-red curtain draped from left to right over a brownish background.

In 1899 Charles Henry Hart dedicated his *Browerer's Life Masks of Great Americans* to the

memory of James P. Smith who first developed Hart's taste for art. This Eichholtz portrait was mentioned by William Sawitzky in a lecture at the New-York Historical Society on Jan. 17, 1941.

Exhibitions: Exhibition of Paintings by Early American Portrait Painters, Union League Club, New York, 1921 (9), dated 1835; Inaugural Exhibition, Philadelphia Museum of Art, 1928 (Thomas B. Clarke); Eichholtz Exhibition, York, 1959 (37), lent by National Gallery of Art (Mellon Collection).

Collections: Estate of James P. Smith; Thomas B. Clarke Collection; A. W. Mellon Educational and Charitable Trust, Washington, D. C.; National Gallery of Art (Andrew Mellon Collection).

National Gallery of Art (Andrew Mellon Collection), Washington, D. C.

780 Smith, Richard

1814 · Canvas

Ledger: "1814, June 1—Richard Smith, Dr. / To painting a portrait £ 13 2 6 / To case & carriage 1 10 0 / £ 14 12 6."

The Richard Smith of this commission has not been identified. He may have been the son of the Rev. William Smith. See notes for 781.

Unlocated.

781 Smith, Rev. William (copy after Gilbert Stuart)

1810 · Canvas · *c.* 37 x 60 *Illus. p. 290*

William Smith, born Sept. 7, 1727, in Aberdeen, Scotland, died May 14, 1803, in Philadelphia, was the son of Thomas Smith and his wife Elizabeth Duncan. In 1747 he received an M.A. degree from the University of Aberdeen. From 1751 to 1753 he was in New York, where he worked as a tutor in the family of Col. Martin on Long Island, and wrote a plan for a college. Returning to England, he was ordained deacon by the Established Church on Dec. 21, 1753, and two days later was ordained priest. In 1754 he was invited by Benjamin Franklin and Richard Peters to join the Philadelphia Academy as provost. The following year he and Francis Alison drew up a new charter establishing the Academy on a collegiate basis. He devised the new curriculum and taught logic, and rhetoric, natural and moral philosophy. From 1755 to 1791 he was provost of the College of Philadelphia. In 1757 he established and edited *The American Magazine and Monthly Chronicle*. In 1779, while rector of Chester parish, Dr. Smith founded Kent School in Chestertown, Md., to be chartered in 1782 as Washington College, and was its first president, 1782-1789. He married Rebecca Moore, 1733-1784, daughter of Judge William Moore of Chester Co., on June 3, 1758. He was awarded the degree of D.D. by the Universities of Oxford and Aberdeen and Trinity College, Dublin.

Half-length figure, seated, facing left front, eyes front; thin grey hair at edge of balding head, long and wavy at back of head, deep-set eyes, bushy eyebrows; voluminous gown of a doctor of divinity of Oxford, black, with scarlet hood, sheer white cambric bib, left hand on arm chair, holding a cloth or kerchief, right hand on sheets of paper on mahogany writing desk and holding a quill pen; leather-bound books, inkwell on table to left, high back of carved arm chair to right, background large reddish-brown curtain draped to reveal landscape, a scene of the Falls of Schuylkill, where the subject had a residence.

The writer was informed of this copy by Mrs. Charles Coleman Sellers in 1953. The original portrait of the subject, dated 1800 and approximately the same size as the copy made by Eichholtz, is now hanging in the office of the president of the University of Pennsylvania. The copy is a closer view of the subject than Gilbert Stuart's portrayal, omits a theodolite at the left, and is not so detailed in the background. The likeness is close. The original was in Lancaster at the time Eichholtz made this copy, having been inherited by the third son of the subject, Charles Smith, 1765-1836, president judge of the district court of the county. In the account book kept by Jasper Yeates, p. 272, now in the Lancaster County Historical Society, there is recorded on Dec. 7, 1810, payment to Eichholtz for a portrait of Dr. Smith, and on Jan. 14, 1811, payment for a frame, a box, and final payment on the portrait. A reported inscription on the back of the canvas reads "Jacob Eichholtz—1810," and would indicate that this is the copy referred to in the account book. According to Horace Wemyss Smith, in his *Life and Correspondence of the Rev. William Smith* (1880), II, 413-414, Eichholtz painted two copies of the Stuart portrait in 1820 for Dr. William Smith's son Richard Smith, 1769-1823, of Huntingdon. See 782, 783.

Collections: Washington College. The portrait hangs in the office of the president.

Washington College, Chestertown, Md.

782 Smith, Rev. William (copy after Gilbert Stuart)

1820 · Canvas · 37 x 50

This copy of the Stuart portrait is similar to the one at Washington College (781) except that it is ten inches smaller in width.

According to Horace Wemyss Smith, in his *Life and Correspondence of the Rev. William Smith* (1880), II, 413-414, Eichholtz painted two copies of the Stuart portrait in 1820 for Dr. William Smith's son Richard Smith, 1769-1823, of Huntingdon. This copy is probably one of the two, described as "made in Lancaster by an artist named Icholtz." At one time it was thought to be by Gilbert Stuart. In 1959 restoration of the portrait was reported. Other existing copies after Stuart by various painters and engravers are on file at the Frick Art Reference Library.

Collections: William Moore Smith, eldest son of the subject; his son, Richard Penn Smith; his son William Moore Smith; his daughter, Mrs. Edgar Hicks (Edna Gould Smith); her son, Robert H. Hicks.

Robert H. Hicks, Washington, D. C.

783 Smith, Rev. William (copy after Gilbert Stuart)

1820 · Canvas

See 782. A second portrait identified with the 1820 commission from Richard Smith, son of the subject, has not been found.

Unlocated.

784 Smith, William R.

1814 · Canvas

Ledger: "1814, June 1—William R. Smith, Dr. / To painting a Portrait—$35. £ 13 2 6."

The subject has not been identified. A William R. Smith is mentioned as a Presbyterian minister in William Frederic Worner's "The Strasburg Scientific Society," *Papers Read Before the Lancaster County Historical Society,* XXV (1921), 140.

Unlocated.

785, 786 Smith, Mr.

1816 · Canvas

Ledger: "1816, Nov. 6—Mr. Smith (of Baltimore) to painting 2 portraits, £ 22 10."

Unlocated.

787 Snyder, Governor Simon

1810 · Panel · 4¾ x 3¾ *Illus. p. 282*

Simon Snyder, Governor of Pennsylvania, born Nov. 5, 1759, in Lancaster, died of typhoid fever Nov. 9, 1819, in Selinsgrove, was the fourth of five children of Anthony Snyder, died 1774, a mechanic who had emigrated from the Palatinate in 1758, and his wife Maria Elizabeth (Knippenburg) Kraemer, born 1716 in Germany. He was married three times: first, in 1790 to Elizabeth Michael, died Nov. 10, 1794, of Lancaster (two children); second, to Catherine Antes (788); third to Mrs. Mary Slough Scott (790). At the age of seventeen, Snyder moved from Lancaster to York, served a four-year apprenticeship as tanner and currier and moved in 1784 to Selinsgrove, where he became a storekeeper, a miller, and a justice of the peace. In 1789-1790 he was a member of the convention which framed the state constitution and from 1797 to 1809 a member of the Assembly, serving as speaker from 1802 until he was elected governor in 1808, and re-elected in 1811 and 1814 for the full constitutional period of nine years. Retiring from the governorship he returned to Selinsgrove in 1817, and was elected to the state Senate in the next election, serving in only one session before his death. He was the first of a long line of Pennsylvania governors of German ancestry and background.

Ledger: "1810, April 10—Simon Snyder, Gov. Dr. / To painting a portrait 3 15 0 / To frame— 7 6 / 4 2 6 / To repairing the above & varnishing 1 2 6 / 5 4 0."

Almost half-length figure, profile facing right; black hair brushed forward over forehead, long in back, grey sideburns, blue eyes; white stock and ruffle, orange waistcoat, black jacket; plain mauve background. Inscription in black ink on back: "Gov. Simon Snyder / Gov. of Penn. 1808-17," not in the hand of the artist.

This portrait, companion portrait to Mrs. Snyder (Catherine Antes, 788) would seem to be the one recorded in the Apr. 10, 1810, ledger entry, perhaps commissioned as a companion panel to the portrait of the recently deceased wife, which is unrecorded. Both panels were probably originally rectangular, but obviously have been cut to be fitted into oval frames without mats. The portraits were illustrated in *Antiques,* June, 1962, p. 599. This portrait, recorded as repaired in 1810, could have been

painted at an earlier date than 1810 and not recorded, and the ledger entry could refer to the panel of the recently deceased Mrs. Snyder (788). Other ledger entries of 1811 to Simon Snyder not designated as portraits are probably for payments on credit to his account including frames.

Collections: Mrs. James H. Beal.

Mrs. James H. Beal, Pittsburgh.

788 Snyder, Mrs. Simon (Catherine Antes)

c. 1810 · Panel · 4¾ x 3¾ *Illus. p. 282*

Catherine Antes, born July 3, 1777, died Mar. 15, 1810, was the daughter of Col. Frederick Antes, 1730-1801, and his second wife, Catharine Schuler (5) of Northumberland. On June 12, 1796, she became the second wife of Simon Snyder and died during his first term as Governor of Pennsylvania, leaving five children. She is buried beside her father in the German Reformed Cemetery in Lancaster.

Half-length figure, profile, facing left; brown or hazel eyes, dark curls showing around face and under lace ruffled edge of sheer white cap tied on top with white ribbon bow; sheer white guimpe, high-waisted black dress with long sleeves; plain mauve background. Inscribed with black ink on back of panel: "Mrs. Snyder / Wife of Gov. Snyder / formerly Miss Antes / sister [scratched out] cousin [below] of Mrs. Nicholas Pomp," not in the hand of the artist.

This portrait, probably a companion to Simon Snyder (787), has like it been cut to fit into its present oval frame. The Mrs. Nicholas Pomp (wife of the Rev. Nicholas Pomp) of the inscription was actually the aunt of the subject and not the sister. She was Col. Frederick Antes' sister, Elizabeth. Illustrated in *Antiques,* June, 1962, p. 599.

Collections: Mrs. James H. Beal.

Mrs. James H. Beal, Pittsburgh.

789 Snyder, Mrs. Simon (posthumous)

1814 · Canvas

Ledger: "1814, Sept. 13—Simon Snyder (Gov.) Dr. / To a portrait of former wife 7 10 0 / frame to do 3 7 6 [*part of a longer entry*]."

This portrait was possibly an enlarged copy of Mrs. Snyder (788) to judge from the fee for the commission. A portrait of this subject reported in 1963 to be in possession of a descendant of the subject in New Jersey may be this copy, though traditionally ascribed to "a sister of Mrs. Antes Snyder." That portrait has not been seen nor has a photograph been secured.

Unlocated.

790 Snyder, Mrs. Simon (Mrs. Mary Slough Scott)

1814 · Canvas · 30 x 25

Mary Slough, born Mar. 11, 1769, died Oct. 8, 1823, was the daughter of Col. Mathias Slough, 1733-1812, and his wife Mary Gibson, 1739-1814, of Lancaster. Col. Slough was an officer in the Revolution and keeper of the White Swan Tavern in Lancaster. His wife's first husband was Alexander Scott. On Oct. 16, 1814, she became the third wife of Gov. Simon Snyder (787) who predeceased her.

Ledger: "1814, Sept. 13—Simon Snyder, Gov. Dr. / To 1 Portrait (pr Mrs. Scott) 9 7 6 / To frame 4 10 0."

Three-quarter-length figure, seated, facing left front, part of left hand shown on lap; light hazel eyes, light brown hair, frilled lace cap with ribbons on left side of face; ruffled lace neckband and sheer kerchief collar with scalloped border, long-sleeved, high-waisted dark dress; red chair back to right, plain background shaded from light brown to darker reddish browns.

The entry in the ledger for this portrait indicates that it was commissioned by Gov. Snyder shortly before his marriage to Mrs. Scott.

Exhibitions: "Antiquarian Display," 1885, Harrisburg. See Egle, *Centenary Memorial,* 361, owner Mrs. C. C. Rawn.

Collections: Mrs. Joseph Clendenin (Elizabeth Slough), sister of the subject; her daughter, Mrs. Charles C. Rawn (Frances Peacock Clendenin); her daughter, Mrs. William James Torrington; her daughter, Mrs. Daniel Lawrence Hunt (Ethel Torrington), Harrisburg, died 1965; her daughter, Mrs. Bruce Hassinger (Frances Davis).

Mrs. Bruce Hassinger, Mechanicsburg, Pa.

*791 Steele, Abigail Helen

c. 1824 · Canvas · 31 x 26

Abigail Helen Steele, born 1795 in Philadelphia, died June 18, 1850, at Havre de Grace, Md., was a

daughter of Gen. John Steele (793) and his wife Abigail Ann Bailey (799). In 1836 she became the second wife of Dr. John K. Sappington, 1791-1868, of Blenheim, Harford Co., Md. They were the parents of one daughter, Abigail Helen Sappington.

Three-quarter-length figure of young woman, seated, facing slightly left front, right arm on sofa arm with left hand clasped over right hand; brown hair parted in middle with ear-length curls at sides, blue eyes; black dress with high bodice, long sleeves, square-cut sheer lace collar low on shoulders, grey figured shawl over left arm and over sofa back to lower right arm; sofa upholstered in red, carved wooden arm at left, background grey.

It is possible that one of the Ledger entries recorded for Gen. John Steele in 1824 or 1826 might refer to this portrait of his daughter, or it could have been an independent commission.

Collections: I. G. Mathews, grandson of the subject; Mrs. Robert F. Wernle, his niece and great-granddaughter of the subject.

Mrs. Robert F. Wernle, Crawfordsville, Ind.

792 Steele, Archibald D.

1824 · Canvas · Probably 30 x 25

Archibald Steele, born in 1741, was the first son of William Steele, 1707-1780, a pioneer of Lancaster Co., and his wife Rachel Carr, 1726-1798, of Maryland, and brother of General John Steele, 1758-1827. He married, in 1775, Jane Gibson of Lancaster, a first cousin of Chief Justice John Bannister Gibson (303). Upon the outbreak of the Revolution, he raised a company in Lancaster Co. and marched to Boston where his company served under the command of Benedict Arnold and was present at the attack upon Quebec. Steele was afterwards appointed deputy quartermaster general, and served as a military storekeeper in Philadelphia, where he died, age 91, on Oct. 29, 1832.

Hostetter: "1824, March 1—Arch D. Steele, portrait—$30." Hensel: "Steele, Archibald, 1824."

Half-length figure of elderly man, facing left, looking front, holding a cane in his left hand; grey hair, partly bald, with long sideburns; high white collar and stock, with small bow tie, dark jacket and waistcoat.

A portrait of Col. Archibald Steele illustrated in *Papers Read Before the Lancaster County Historical Society,* XXV, No. 8 (1921), opp. p. 21, is in all likelihood the one documented by Hostetter and Hensel as having been painted in 1824 by Eichholtz. The same issue of the publication contains an article, "Col. Archibald Steele," by D. F. Magee honoring jointly four sons of Drumore Twp. who served in the Continental Army, and a poem, "Archibald Steele, the Minute Man," by Will F. McSparran.

Unlocated.

793 Steele, General John

1824-1826 · Canvas · 30 x 25 *Illus. p. 330*

John Steele was born on June 5, 1758, in Drumore Twp., Lancaster Co., the third son of William Steele, 1707-1780, a pioneer of Lancaster Co., and his wife Rachel Carr, 1726-1798, of Maryland. At the age of nineteen he joined the American army as a private. Later Washington appointed him a colonel on his staff. At Morristown he was a member of the guard of honor for Mrs. Washington and her family. Seriously wounded in the battle of Brandywine, he was present at Yorktown and was in the trenches when Cornwallis surrendered. On Mar. 4, 1784, he married Abigail Ann Bailey (799). In 1801 Gen. Steele was a member of the state legislature; in 1802 he was elected by the Republican (Democratic) Party to the state Senate; in 1805 he was elected Speaker of the Senate; in 1808 he was appointed to the office of Collector of the Port of Philadelphia, a position he held during the remainder of his life. Gen. Steele was one of the founders of the Order of the Cincinnati. He died Feb. 22, 1827, and was buried in the churchyard of the Third Presbyterian Church of Philadelphia, Pine Street between Fourth and Sixth.

Hostetter: "1824, May 6—Gen. John Steele, 4 portraits—$100; 1826, Feb. 28—Gen. John Steele, 6 portraits—$150." Hensel: "Steele, Gen. John, Seven sets, 1824."

Half-length figure of elderly man, facing front, with right elbow on arm of couch and left hand on top of right wrist; long grey hair over ears, a slight indication of a bow at back of neck suggesting a queue, brown eyes, very thin pale face; white stock with small bow tie and white ruffled shirt front, black jacket with rolled collar, and black waistcoat; upholstered sofa with brass nails, background plain, reddish-brown at top changing to grey-brown below.

Ill-health, due to injuries received in his Revolutionary services, has been mentioned as the cause of the subject's weakened and gaunt appearance in the portraits. It is not known which of the

several pairs of portraits of Gen. Steele and his wife are the original ones attributed to Eichholtz. One descendant-owner reported that six sets were painted by Eichholtz. Hensel attributed seven sets to him. Hostetter's copy of the Ledger recorded ten portraits for Gen. Steele. Eichholtz may not have recorded all of the Steele portraits.

Exhibitions: Lancaster Exhibition, 1912 (237), lent by Miss Susan Carpenter Frazer.

Collections: "Inherited by Miss Susan Carpenter Frazer, of Lancaster, great-granddaughter of subject; her cousin, Mrs. Charles Robinson Smith (Jennie Porter Steele); her daughter, Miss Gertrude Robinson Smith, 1882-1963, great-great-granddaughter of subject; her nephew, David Beecher Stowe.

David Beecher Stowe, New Canaan, Conn.

794 Steele, General John

1824-1826 · Canvas · 30 x 25

Hostetter: "1824, May 6—Gen. John Steele, 4 portraits—$100; 1826, Feb. 28—Gen. John Steele, 6 portraits—$150." Hensel: "Steele, Gen. John, Seven sets, 1824."

Half-length figure of elderly man, facing front, head slightly inclined to left, with right elbow on arm of couch and left hand on top of right wrist; long grey hair over ears, a slight indication of a bow at back of neck suggesting a queue, brown eyes, very thin pale face; white stock with small bow tie and white ruffled shirt front, black jacket with rolled collar, and black waistcoat; mahogany sofa, plain background in shades of brown. The portrait apparently has been restored.

Collections: Inherited by Miss Susan Carpenter Frazer, of Lancaster, great-granddaughter of subject; bequest of Miss Frazer, 1930, to the Lancaster County Historical Society.

Lancaster County Historical Society, Lancaster.

795 Steele, General John

1824-1826 · Canvas · 30 x 25

Hostetter: "1824, May 6—Gen. John Steele, 4 portraits—$100; 1826, Feb. 28—Gen. John Steele, 6 portraits—$150." Hensel: "Steele, Gen. John, Seven sets, 1824."

Half-length figure of elderly man, facing front, with right elbow on arm of couch and left hand on top of right wrist; long grey hair over ears, a slight indication of a bow at back of neck suggesting a queue, brown eyes, very thin pale face; white stock with small bow tie and white ruffled shirt front, black jacket with rolled collar, and black waistcoat; mahogany sofa decorated with brass nails, plain background in shades of brown.

Collections: From subject to Mrs. Samuel Morrison (Rachel Steele), his daughter; John Steele Morrison, grandson of subject; Mrs. Frank Brenberger (Mary Virginia Morrison), great-granddaughter; Mrs. Henry R. Haldy (Helen Brenberger), great-great-granddaughter.

Mrs. Henry R. Haldy, Lancaster.

796 Steele, General John

1824-1826 · Canvas · 30 x 25

Hostetter: "1824, May 6—Gen. John Steele, 4 portraits—$100; 1826, Feb. 28—Gen. John Steele, 6 portraits—$150." Hensel: "Steele, Gen. John, Seven sets, 1824."

Half-length figure of elderly man, seated, facing front, hands crossed, holding a cane; long grey hair over ears, a slight indication of a bow at back of neck suggesting a queue, brown eyes, very thin pale face, white stock with small bow tie and white ruffled shirt front, black jacket with rolled collar, and black waistcoat; curved upholstered red chair back to right, flat rust-red background with Corinthian column to right. The painting was cleaned and relined previous to 1953.

A copy of this portrait by Margaret Winner commissioned around 1924 belongs to another descendant of the subject. The copy was hanging in the Morris House, Germantown Historical Society, in 1951.

Collections: From subject to Mrs. Robert Maxwell (Harriet Steele), his daughter; Gilbert Maxwell, grandson of subject; William Roman Maxwell, great-grandson; Joseph R. Maxwell, great-great-grandson.

Joseph R. Maxwell, Merion Station, Pa.

797 Steele, General John

1824-1826 · Canvas · 30 x 25

Hostetter: "1824, May 6—Gen. John Steele, 4 portraits—$100; 1826, Feb. 28—Gen. John Steele, 6 portraits—$150." Hensel: "Steele, Gen. John, Seven sets, 1824."

Half-length figure of elderly man, facing front, head slightly inclined to left, with right elbow on

arm of couch and left hand on top of right wrist; long grey hair over ears, a slight indication of a bow at back of neck suggesting a queue, brown eyes, very thin pale face; white stock with small bow tie and white ruffled shirt front, black jacket with rolled collar, and black waistcoat; upholstered mahogany sofa, plain background in shades of brown.

Collections: From subject to Capt. John Steele, his son; Mrs. Nathaniel W. Sample (Sarah Steele), granddaughter of subject; Mrs. S. Calhoun Stewart (Mary Steele Sample), great-granddaughter; Mrs. William E. Brooks (Jeanette Steele Stewart), great-great-granddaughter; gift to Mrs. Brooks' niece, Mrs. John Sherman Fair, Jr. (Elizabeth McMillan Lewis).

Mrs. John Sherman Fair, Jr., Philadelphia.

798 Steele, General John

1826 · Canvas · 30 x 25 *Illus. p. 330*

Signed in large script on back: "J. Eichholtz / 1826."

Hostetter: "1824, May 6—Gen. John Steele, 4 portraits—$100; 1826, Feb. 28—Gen. John Steele, 6 portraits—$150." Hensel: "Steele, Gen. John, Seven sets, 1824."

Half-length figure of elderly man, seated, facing front, hands crossed, holding a cane; long grey hair over ears, a slight indication of a bow at back of neck suggesting a queue, brown eyes, very thin pale face; white stock with small bow tie and white ruffled shirt front, black jacket with rolled collar, and black waistcoat; curved back of red-upholstered chair to right, plain rust-red background with indication of a tan column to right.

Collections: From the subject to his daughter, Margaret Steele (who married the Rev. Philip Milledoler); Mrs. James Beekman (Abian Milledoler), granddaughter of the subject; acquired from the Beekman Family Association, 1948, by the New-York Historical Society.

New-York Historical Society, New York City.

799 Steele, Mrs. John

1824-1826 · Canvas · 30 x 25 *Illus. p. 330*

Abigail Ann Bailey, born Apr. 24, 1757, died Mar. 13, 1827, was the daughter of Robert Bailey and his wife Margaret McDill. Before her marriage on Mar. 4, 1784, to Gen. John Steele, she lived with her brother Francis Bailey the printer in Lancaster. She was buried in the churchyard of the Third Presbyterian Church of Philadelphia, Pine Street between Fourth and Sixth. She and Gen. Steele were the parents of seven children.

Hostetter: "1824, May 6—Gen. John Steele, 4 portraits—$100; 1826, Feb. 28—Gen. John Steele, 6 portraits—$150." Hensel: "Steele, Mrs., Seven sets."

Half-length figure of elderly woman, seated, facing right, looking front, hands crossed, right hand holding spectacles over left hand holding red book; grey-brown eyes, sheer dotted white cap with double ruffle around face, tied under chin with small black bow, white surplice kerchief inside neck of black dress, black shawl with paisley border over arms; mahogany sofa or chair back and red draped curtain to left background, green landscape with blue sky and colorful clouds in right background.

Exhibitions: Lancaster Exhibition, 1912 (238), lent by Miss Susan Carpenter Frazer.

Collections: Inherited by Miss Susan Carpenter Frazer, of Lancaster, great-granddaughter of subject; her cousin, Mrs. Charles Robinson Smith (Jennie Porter Steele); her daughter, Miss Gertrude Robinson Smith, 1882-1963, great-great-granddaughter of subject; her nephew, David Beecher Stowe.

David Beecher Stowe, New Canaan, Conn.

800 Steele, Mrs. John

1824-1826 · Canvas · 30 x 25

Hostetter: "1824, May 6—Gen. John Steele, 4 portraits—$100; 1826, Feb. 28—Gen. John Steele, 6 portraits—$150." Hensel: "Steele, Mrs., Seven sets."

Half-length figure of elderly woman, seated, facing and looking left, hands crossed, right hand holding spectacles over left hand holding book of *The Psalms* with crimson cover; grey-brown eyes, sheer dotted white cap with double ruffle around face, ties under chin with small black bow; white surplice kerchief inside neck of black dress, black shawl with paisley border over arms; red chair with brass nails and red-draped curtain in right background, brown column to left with greenish-blue sky in distance.

Of the six portraits of Mrs. John Steele attributed to Eichholtz, this is the only one in which the subject is turned to the left. All portraits of Mrs. Steele are somewhat similar, but vary slightly in the bonnet, position of the hands, and the background.

Exhibitions: Eichholtz Exhibition, York, 1959 (19), lent by the Lancaster County Historical Society.

Collections: Inherited by Miss Susan Carpenter Frazer, of Lancaster, great-granddaughter of subject; bequest of Miss Frazer, 1930, to the Lancaster County Historical Society.

Lancaster County Historical Society, Lancaster.

801 Steele, Mrs. John

1824-1826 · Canvas · 30 x 25

Hostetter: "1824, May 6—Gen. John Steele, 4 portraits—$100; 1826, Feb. 28—Gen. John Steele, 6 portraits—$150." Hensel: "Steele, Mrs., Seven sets."

Half-length figure of elderly woman, seated, facing right, looking front, hands crossed, right hand holding spectacles over left hand holding book; grey-brown eyes, sheer dotted white cap with double ruffle around face, tied under chin with small black bow; white surplice kerchief inside neck of black dress, black shawl with paisley border over arms; red chair back and red draped curtain to left background, landscape with sky and clouds to right.

Collections: From subject to Mrs. Samuel Morrison (Rachel Steele), her daughter; John Steele Morrison, grandson of subject; Mrs. Frank Brenberger (Mary Virginia Morrison), great-granddaughter; Mrs. Henry R. Haldy (Helen Brenberger), great-great-granddaughter.

Mrs. Henry R. Haldy, Lancaster.

802 Steele, Mrs. John

1824-1826 · Canvas · 30 x 25

Hostetter: "1824, May 6—Gen. John Steele, 4 portraits—$100; 1826, Feb. 28—Gen. John Steele, 6 portraits—$150." Hensel: "Steele, Mrs., Seven sets."

Half-length figure of elderly woman, seated, facing right, looking front, hands crossed, right hand holding spectacles over left hand holding small red book; grey-brown eyes, sheer dotted white cap with double ruffle around face, ties under chin with small black bow, white surplice kerchief inside neck of black dress, black shawl with paisley border over arms; curved red chair back upholstered with brass nails to left, draped red curtain in background to left, landscape with blue sky and clouds to right. The painting was cleaned and relined previous to 1953.

A copy of this portrait by Margaret Winner, commissioned around 1924, belongs to another descendant of the subject. The copy was hanging in the Morris House, Germantown Historical Society, in 1951.

Collections: From subject to Mrs. Robert Maxwell (Harriet Steele), her daughter; Gilbert Maxwell, grandson of subject; William Roman Maxwell, great-grandson; Joseph R. Maxwell, great-great-grandson.

Joseph R. Maxwell, Merion Station, Pa.

803 Steele, Mrs. John

1824-1826 · Canvas · 30 x 25

Hostetter: "1824, May 6—Gen. John Steele, 4 portraits—$100; 1826, Feb. 28—Gen. John Steele, 6 portraits—$150." Hensel: "Steele, Mrs., Seven sets."

Half-length figure of elderly woman, seated, facing right, looking front, hands crossed, right hand holding spectacles over left hand holding book; grey-brown eyes, sheer dotted white cap with double ruffle around face, tied under chin with small black bow; white surplice kerchief inside neck of black dress, black shawl with paisley border over arms; mahogany couch to left, rust-red curtain to left background, indistinct landscape and sky to right.

Collections: From subject to Capt. John Steele, her son; Mrs. Nathaniel W. Sample (Sarah Steele), granddaughter of subject; Mrs. S. Calhoun Stewart (Mary Steele Sample), great-granddaughter; Mrs. William E. Brooks (Jeanette Steele Stewart), great-great-granddaughter; gift to Mrs. Brooks' niece, Mrs. John Sherman Fair, Jr. (Elizabeth McMillan Lewis).

Mrs. John Sherman Fair, Jr., Philadelphia.

804 Steele, Mrs. John

1824-1826 · Canvas · 30 x 25 *Illus. p. 330*

Hostetter: "1824, May 6—Gen. John Steele, 4 portraits—$100; 1826, Feb. 28—Gen. John Steele, 6 portraits—$150." Hensel: "Steele, Mrs., Seven sets."

Half-length figure of elderly woman, seated, facing right, looking front, hands crossed, right hand holding spectacles over left hand holding small red book; grey-brown eyes, sheer dotted white cap with double ruffle around face, tied under chin with small black bow; white surplice kerchief inside neck of

dark dress, black shawl with paisley border over arms; curved red chair back upholstered with brass nails to left, draped red curtain in background to left, landscape with clouds and sky to right.

Collections: From subject to her daughter, Margaret Steele (who married the Rev. Philip Milledoler); Mrs. James Beekman (Abian Milledoler), granddaughter of subject; acquired from the Beekman Family Association, 1948, by the New-York Historical Society.

New-York Historical Society, New York City.

805 Steele, Captain John

c. 1815 · Canvas · 30 x 25

John Steele, born Oct. 23, 1788, in Lancaster Co., died Oct. 27, 1853, was the second son of Gen. John Steele (793), and his wife Abigail Ann Bailey (799). He commanded a company in the War of 1812 and married Jane Porter (806) of Lancaster on Dec. 26, 1815. Capt. Steele was Collector of the Port of Philadelphia for many years.

Hensel, Supplement: "Steele, Capt. John."

Half-length figure of young man, seated, facing front, looking left, right hand over red-upholstered chair arm; long brown hair brushed forward, with sideburns, blue eyes, highly colored complexion; high white stock with small bow tie and white shirt ruffle, black jacket, white waistcoat with high collar buttoned across shirt ruffle; plain background in various shades of brown.

Exhibitions: Lancaster Exhibition, 1912 (234), lent by Mrs. Mary Reigart Cowell.

Collections: From subject to Mrs. Henry E. Slaymaker (Mary Steele), his daughter; Susan Reigart Slaymaker, 1862-1917, granddaughter of subject; her sister, Mrs. Edward P. Cowell (Mary Reigart Slaymaker), 1855-1943; Mrs. Francis Murphy (Mary Edna Cowell), great-grandaughter of subject; Mrs. Robert H. Lemke (Jean Murphy), great-great-granddaughter.

Mrs. Robert H. Lemke, Philadelphia.

806 Steele, Mrs. John

c. 1815 · Canvas · 30 x 25

Jane Porter, born Oct. 3, 1791, died Dec. 2, 1867, was the daughter of William Porter and his wife Sarah Hamilton (669). She married, on Dec. 26, 1815, Capt. John Steele (805). They had eight children.

Half-length figure of young woman, seated, facing right front, hands crossed on lap; dark hair with center part and small curls in front of ears, blue eyes; long-sleeved white dress with sheer pleated double-ruffled collar standing high with ruffle on blouse center to waist, gold watch chain at belt, gold scarf with paisley trim over left arm and against red chair back; background in various colors.

Exhibitions: Lancaster Exhibition, 1912 (236), lent by Mrs. Mary Reigart Cowell.

Collections: From subject to Mrs. Henry E. Slaymaker (Mary Steele), her daughter; Susan Reigart Slaymaker, 1862-1917, granddaughter of subject; her sister, Mrs. Edward P. Cowell (Mary Reigart Slaymaker), 1855-1943; Mrs. Francis Murphy (Mary Edna Cowell), great-granddaughter of subject; Mrs. Robert H. Lemke (Jean Murphy), great-great-granddaughter.

Mrs. Robert H. Lemke, Philadelphia.

*807 Steele, Mrs. John

After 1815 · Canvas · 30 x 25

Half-length figure, seated, facing right front, hands with long gloves to elbow crossed on lap; brown hair with small curls in front of ears, blue eyes; low-necked white dress with grey wrap over both arms; background dark brown with reddish tinge. Portrait, in poor condition, showed evidence of restoration, which the owner said (1954) had been done about 20 years ago.

The Eichholtz portrait was seen in Orleans, Mass. (1954), at the residence of the Rev. and Mrs. William E. Brooks, both of whom are now deceased. They were survived by a son, Stewart Brooks, and two daughters.

Collections: From subject to Mrs. Nathaniel W. Sample (Sarah Steele), her daughter; Mrs. S. Calhoun Stewart (Mary Steele Sample), of Colerain Forges, Pa., granddaughter of subject; Mrs. William E. Brooks (Jeanette Steele Stewart), great-granddaughter (1954).

Unlocated.

808 Steele, Robert Bailey

c. 1825 · Canvas · 30 x 25 *Illus. p. 331*

Robert Bailey Steele was born Nov. 27, 1798, the youngest son of Gen. John Steele (793), and his wife Abigail Ann Bailey (799) of Lancaster. He married Susan Weeks and had one daughter, Retta.

Hensel: "Steele, Robt. B."

Half-length figure, seated, facing right front, right arm over brown-painted wooden chair back, right hand gloved holding another buff-colored glove; brown curly hair with long sideburns, brown eyes, high white stock and pleated shirt ruffle, light yellow waistcoat, dark blue jacket with brass buttons; grey column to left, background shades of grey with dark shadow to right.

Exhibitions: Lancaster Exhibition, 1912 (239), lent by Miss Susan Carpenter Frazer.

Collections: Inherited by Miss Susan Carpenter Frazer, of Lancaster, grandniece of subject; her cousin, Mrs. Charles Robinson Smith (Jennie Porter Steele); her daughter, Miss Gertrude Robinson Smith, 1882-1963, great-grandniece of subject; her nephew, David Beecher Stowe.

David Beecher Stowe, New Canaan, Conn.

*809 Stehman, Ann Catherine (Mrs. Christian Rohrer)

c. 1807 · Canvas · 29 x 23

Ann Catherine Stehman, born Apr. 24, 1787, died Mar. 8, 1859, was the daughter of Tobias and Catherine Stehman of Lancaster. On Oct. 30, 1804, she married Dr. Christian Rohrer, born 1778, of Rohrerstown, son of John Rohrer and his wife Barbara Graff.

Three-quarter-length figure of young woman, seated, facing left front, right arm and hand on sofa back, left arm and hand in lap; dark hair, center part, flat curls on forehead, blue eyes; grey-green silk dress, low neck, short puffed sleeves, sheer net and lace neck scarf; red sofa, dark rust-colored curtain in right background, plain brown background.

Although the portrait has always been known as "Ann Catherine Stehman," it would have been painted after her marriage. It has been restored twice and in the first restoration was mounted on masonite or board, recently transferred to a canvas lining for preservation.

Collections: Mrs. Barton Bowman Martin (Catherine C. Rohrer), 1820-1886, daughter of the subject, Lancaster; her daughters, including Mrs. J. H. Jefferies (Dora Martin); her daughter, Mrs. Arthur Emlen Brown (Helen Jefferies).

Mrs. Arthur Emlen Brown, Philadelphia.

*810 Stehman, Frances

c. 1807 · Canvas · 30 x 24 *Illus. p. 285*

Frances ("Feronica") Stehman, born Sept. 18, 1795, died Apr. 10, 1850, was the daughter of Tobias and Catherine Stehman of Lancaster. She was a sister of Ann Catherine Stehman (809).

Three-quarter-length figure of young girl, seated, facing right, looking front, hands holding apple in lap; straight brown hair with bangs over forehead, worn long behind, dark eyes, pink cheeks; rose-red dress with low-necked bodice, short puffed sleeves, high waist; at left brown-upholstered chair with wooden arm and frame at back, olive-green background and to right brown curtain gathered in folds.

Collections: Mrs. Barton Bowman Martin (Catherine C. Rohrer), niece of the subject; her daughter, Mrs. Henry K. Baumgardner; her niece, Mrs. Douglass D. Storey (Florence Holahan).

Mrs. Douglass D. Storey, Carlisle, Pa.

811 Steinman, John Frederick

1807 · Panel · 9 x 7½ *Illus. p. 278*

John Frederick Steinman, born Dec. 13, 1789, in Lancaster, died Oct. 5, 1884, was the son of John Frederick Steinman, 1752-1823, and his wife Sybilla Margaretta Mayer, 1753-1831, daughter of George Ludwig Mayer, 1727-1793, and his first wife Maria Barbara Diemer, died 1777. The junior John Frederick Steinman married first, in 1811, Maria Gill, and second, in 1824, Mary Smith Fahnestock, daughter of Charles Fahnestock (254) and his wife Susan Carpenter Smith (255). He was a noncommissioned officer in the War of 1812, first president of the Conestoga Steam Cotton Mills Company, chief organizer of the public school system in Lancaster, and was active in city affairs. He conducted a successful hardware business on West King Street, which is still in existence. A "metal store" had been founded by his grandmother's second husband, John Christopher Heyne, a pewterer, and continued by his father after 1781.

Half-length figure of very young man, facing left front, looking front; dark hair brushed forward over forehead in bangs; white stock, collar, and tie, light waistcoat, dark jacket with double row of buttons; plain background. Coarse brush strokes in white areas and parts of background; prominent high lights on eyes and tip of round nose. Exhibition label (1912) attached to back of panel.

Exhibitions: Lancaster Exhibition, 1912 (242), dated 1807, as by Jacob Eichholtz (?) [*sic*], owned by Miss Emily Steinman.

Collections: Miss Emily Steinman, daughter of the subject; her nephew, John F. Steinman.

John F. Steinman, Lancaster.

**812 Stevens, Thaddeus

c. 1835 · Canvas · 31 x 26

Thaddeus Stevens, known as "the Great Commoner," born Apr. 4, 1792, at Danville, Vt., died Aug. 11, 1868, at Washington, D. C., was the son of Joshua Stevens and his wife Sally Morrill. A graduate of Dartmouth in 1814, he went to York to teach at an academy and to study law under David Casset. In 1816 he settled in Gettysburg where he practiced his profession. He helped Gettysburg Lutherans to obtain the charter for the Pennsylvania College of Gettysburg in 1832, and from 1834 until his death served as a trustee of that institution. Becoming involved in politics, he was active in the anti-Masonic movement, opposed slavery, and was an outspoken critic of Jackson during his presidency. From 1833 to 1841 he was a member of the Pennsylvania House of Representatives, where he became known as a powerful advocate of free public education and the protective tariff. In 1842 he moved to Lancaster and from 1848 to 1853 was a Whig member of Congress; from 1858 until his death he again served in Congress as a Republican, continuing his denunciation of slavery and advocating a protective tariff. As chairman of the House Committee of Ways and Means he was largely responsible for the congressional reconstruction plan for the South and for the passage of the Fourteenth and Fifteenth Amendments. Stevens never married. He was buried in Shreiner's Cemetery, Lancaster, at his request, and wrote his own epitaph: "I repose in this quiet and secluded spot, / Not from my natural preference for solitude / But, finding other Cemeteries limited as to Race / by Charter Rules, / I have chosen this that I might illustrate / in my death / The Principles which I advocated / Through a long life: / Equality of Man before his Creator."

Almost half-length figure, seated, facing left front, hands not shown; curling dark brown hair, hazel eyes, florid complexion; high white collar, black stock, white shirt ruffle, black waistcoat and jacket with wide collar; plain dark olive background. The portrait was restored in 1954.

This portrait is believed to be the one described in the 1912 Lancaster Exhibition catalogue as "Original portrait sketch. Made prior to No. 243," since the dimensions of the canvas are the same, but the painting is a finished one, hardly to be described as a sketch, lacking only the architectural features, etc., of the larger version (813). A note from a letter of Eichholtz to his son-in-law Robert Lindsay of Philadelphia may refer to this painting but may not refer to the exact date of the portrait. William H. Miller's Index to Letters, Mar. 25, 1835, mentions "a fine head of Mr. Stevens of Anti-Masonic memory." Despite its 1954 conservation this portrait is in poor condition, no longer bearing resemblance to the Eichholtz painting style evident in 813 in the same collection. A full report of the last conservation is attached to the back of the portrait under a pasteboard cover. This tells of its deplorable condition in 1954 and the efforts made to conserve the painting. It is considered to be the portrait offered to the Trustees of Gettysburg by "J. M. Stevenson, Esq.," minutes of June 30, 1870, though its acquisition is not further documented.

Exhibitions: Lancaster Exhibition, 1912, Addenda (275), owned by Pennsylvania College, Gettysburg.

Collections: J. M. Stevenson, Esq., a friend of the subject; presented to Gettysburg (then Pennsylvania) College in 1870. The portrait hangs in Stevens Hall.

Gettysburg College, Gettysburg.

813 Stevens, Thaddeus

1838 · Canvas · 36 x 29 *Illus. p. 359*

Signed, l. l.: "J. Eichholtz 1838."

Hostetter (out of chronological order, 111): "Hon. Thaddeus Stevens, painted when he was a young man." Hensel: "Stevens, Hon. Thaddeus, Pennsylvania College, 1830."

Half-length figure, seated, facing left front; curling dark brown hair, blue-grey eyes; high white collar, black stock, white shirt ruffle, black waistcoat and jacket with wide collar, right hand resting on table, left hand on leather-bound book on table and holding sheaf of papers or folio, on spine of which is "J. Eichholtz 1838," and on top sheet: "Common Schools / Colleges / Acadamies [*sic*]" and inde-

cipherable lines; red-upholstered chair back and arm with wood frame to right, Gettysburg College building (Pennsylvania Hall) in left background, grey-green column and pedestal in right background, blue sky, mauve clouds above blue-grey hills beyond building with warm ground colors in middle distance. The portrait was relined and skillfully restored in 1959.

Construction of the building, Pennsylvania Hall, shown in the portrait was begun early in 1836, completed in October, 1837, in complete use in 1838, the date of the portrait when Stevens' age would have been forty-six rather than thirty-eight (1830) as stated by Hensel. Pennsylvania Hall was situated on land deeded to the College by Stevens for a nominal price. This portrait is illustrated in the front section of the 1912 Lancaster Exhibition catalogue, with the caption, "Hon. Thaddeus Stevens at 38 (243)." An engraving was made from this portrait by John Sartain in 1838. One of a number of known prints of the engraving is owned by Gettysburg College.

Exhibitions: Lancaster Exhibition, 1912 (243), with dimensions given as 90 x 71, owned by the Pennsylvania College of Gettysburg; Eichholtz Exhibition, York, 1959 (48), lent by Gettysburg College.

Collections: Col. Samuel Shock, Columbia; presented by him in 1886 to Gettysburg (then Pennsylvania) College. The portrait hangs in the Dr. Robert Fortenbaugh Faculty Lounge, Schmucker Memorial Library.

Gettysburg College, Gettysburg.

814 Stewart, Dr. Josiah

c. 1825 · Canvas · 30 x 25

Josiah Stewart was born in 1776 and died June 8, 1867. He graduated in 1812 with an M.D. degree from the University of Pennsylvania. He married Anna Maria Bayard, died 1831, youngest daughter of Andrew Bayard, Esq., 1761-1832 (34), and his wife Sarah Pettit, daughter of Charles and Sarah Reed Pettit. Dr. Stewart was survived by his son Thomas McIntosh Stewart.

Middle-aged man, half length, seated on painted wood chair, right arm over chair back, left arm across jacket holding an olive-grey glove, facing right front; brown hair worn long with sideburns, dark grey or hazel eyes, clear colorful complexion, high forehead; black jacket with rolled collar, black waistcoat, high white collar and white neckband with pleated shirt ruffle; plain background in various browns, lighter to the right.

An inscription on the back of the portrait, "Portrait of Grandfather painted by Jacob Eichholtz born 1776 died 1842. Cleaned and varnished by T. H. Stevenson 1927," was presumably written by a grandchild of the subject. Dr. Josiah Stewart, it has been determined, was the great-uncle of Miss Emily Stewart Smith, died Nov. 8, 1950. Miss Smith's father was Dr. Samuel Robert Stewart Smith of Philadelphia, born 1822, and her mother was Mary McCrea Smith, 1822-1888.

Collections: Descended in the family to Miss Emily Stewart Smith; bequeathed by her to the Philadelphia Museum of Art, 1950. In 1959 the portrait was hanging at Cedar Grove, Fairmount Park, Philadelphia.

Philadelphia Museum of Art, Philadelphia.

815, 816 Stocker, Anthony

1822 · Canvas

In DeSilver's 1823 Philadelphia directory Anthony Stocker is listed as a merchant at 118 Pine Street.

Hostetter: "1822, Sept. 30—Anthony Stocker, 2 portraits—$40." Hensel: "Stocker, Mr., 2 portraits, 1822."

Unlocated.

817 Strine, Rev. John Jacob

1835 · Canvas · 29 x 24

John Jacob Strine, born Jan. 1, 1793, at White Hall, Lehigh Co., died Apr. 4, 1870, was one of eight children of John Jacob Strine, Sr., 1756-1831, a native of Saxony and tutor to the children of the royal family there before he immigrated to America and married Maria Barbara Hora, 1772-1822. From 1802 to 1828 the elder Strine was schoolmaster and organist for Trinity Lutheran Church, Lancaster. John Jacob Strine, Jr., married Mary Brown (818) on May 24, 1827. They had seven children, four of whom are buried with their parents in Woodward Hill Cemetery, Lancaster. Recommended by the Rev. Gotthilf Henry Ernest Muhlenberg (600) in June, 1814, he was licensed in that year by the Lutheran Ministerium as a preacher. His first pastorate was at Elizabethtown, 1815-1823. He was ordained deacon in 1818, and advanced to the grade of pastor in June, 1820. In all, he served thirteen

charges in Lancaster Co. and was a popular "marrying parson," recording 4,533 marriages in three volumes (Lancaster County Historical Society). He resided at Columbia from 1820 to 1840, and from then until his death in Centre Square, Lancaster. The longest of his pastorates was at Conestoga Centre.

Signed and dated receipt in the possession of E. Grant Eichholtz in 1949: "Rev. J. J. Strine—to bal. due on two portraits $20. Lancaster, Mar. 17, 1835. Received payment of two portraits & frames in full. March 18, 1835 [signed] Jacob Eichholtz." Hensel: "Strine, Rev. Jno. J., Mrs. Al. McGlinn."

Almost half-length figure, seated, facing right, head toward front, right hand supporting book at lower right corner; hair parted at right, long sideburns; white collar and shirt front with dark studs, dark neckband and tie, dark waistcoat and coat; plain background.

The portraits of Pastor Strine and his wife are illustrated in M. Luther Heisey, "Stories Radiating from Conestoga Centre," *Papers Read Before the Lancaster County Historical Society,* LVI, No. 1 (1952), 11.

Exhibitions: Lancaster Exhibition, 1912 (243b), owned by Mrs. Alfred C. McGlinn.

Collections: Mrs. Alfred C. McGlinn (Mame Emma Strine), 1858-1941, granddaughter of the subject; her son, Walter Strine McGlinn; his daughter, Mrs. Galen R. (Anna Catharine) Martin.

Mrs. Galen R. Martin, Mountville, Pa.

818 Strine, Mrs. John Jacob

1835 · Canvas · 29 x 24

Mary Brown, born Mar. 28, 1804, died in 1886, was the daughter of William and Anna Brown. She was married on May 24, 1827, to the Rev. John Jacob Strine (817), the ceremony performed by the Rev. Christian F. L. Endress (250) pastor of the Lutheran Church of the Holy Trinity, Lancaster.

Signed and dated receipt, see 817. Hensel: "Strine, Mrs."

Half-length figure, seated, facing left, head tilted forward toward front, right hand holding end of scarf at lower left corner; wavy hair parted in center, worn high at back; dark dress with off-shoulder neckline, long full sleeves, sheer lace scarf over both shoulders and left arm; plain background.

Exhibitions: Lancaster Exhibition, 1912 (243c), owned by Mrs. Alfred C. McGlinn.

Collections: Mrs. Alfred C. McGlinn (Mame Emma Strine), granddaughter of the subject, 1858-1941; her son, Walter Strine McGlinn; his daughter, Mrs. Galen R. (Anna Catharine) Martin.

Mrs. Galen R. Martin, Mountville, Pa.

819 Stump, Mrs. John

1821 · Canvas · 28½ x 23

Cassandra Wilson, born June 13, 1762, died in 1846, was the daughter of Henry Wilson, *c.* 1721-1799, and his wife Priscilla Towers, born 1714, of "Stafford," Harford Co., Md. On Oct. 17, 1779, she married John Stump, 1752-1816, son of John Stump, 1728-1797, of Cecil County, Md., and his wife Hannah Husband, born Mar. 27, 1722. The junior John Stump's grandfather, John Stump of "Stump's Fancy," came to Pennsylvania from England, where the family, originally from Prussia, had been for several generations, and then went to Cecil Co. between 1726 and 1730. He married Mary Catherine Bakerin.

Hostetter: "1821, Aug. 15—Mrs. Cassandra Stump (Maryland), 1 portrait—$30." Hensel: "Stump, Mrs. Cassandra, (Md.) 1821"; Hensel, *Pennsylvania Magazine:* "Strine [*typographical error*], Mrs. Cassandra, 1821."

Half-length figure of middle-aged woman, seated, facing right front; dark brown eyes, hair in curls, plain sheer white cap tied under chin; long-sleeved, dark brown dress with sheer white fichu crossed at waist, taupe silk scarf over shoulders to lap, hands not showing; bright red-upholstered chair back with brass nails at left, plain brown background.

This portrait was thought by descendants to be by Rembrandt Peale. The record made from the Eichholtz ledger by Hostetter and the listing of it in 1912 by Hensel would indicate that the present attribution is correct, as the portrait strongly resembles the work of Eichholtz. See 820.

Collections: Mrs. Winslow S. Pierce, Bayville, Long Island, great-granddaughter of the subject; Mr. Pierce, died 1939; their daughter, Mrs. Louis de Bébian Moore (Allison Pierce).

Mrs. Louis de Bébian Moore, Oyster Bay, L. I., N. Y.

820 Stump, Mrs. John

c. 1821 · Canvas · 25½ x 20¾ *Illus. p. 319*

Half-length figure of middle-aged woman, facing left front; brown eyes and hair, plain sheer net cap

fastened under chin; olive-green dress with white fichu crossed at waistline, taupe shawl with striped edge, hands not showing; plain background, to left, possibly a curtain edge.

It cannot be determined whether this portrait or the other one of Mrs. Stump (819) is the one recorded from the Eichholtz ledger by Mrs. Hostetter and by Hensel. Both descended in the family to the subject's great-granddaughter, and both resemble the style of painting by Eichholtz. The costumes are similar.

Collections: Mrs. Winslow S. Pierce, great-granddaughter of the subject; Mr. Pierce, died 1939; their daughter, Lady Torphichen (Grace Douglass Pierce), died 1948; Lord Torphichen (John Gordon Sandilands).

Lord Torphichen, Calder House, Mid Calder, Midlothian, Scotland.

*821 Swan, Mrs. James

c. 1825 · Canvas · *c.* 29 x 24

Elizabeth Donnell, born Jan. 4, 1801, died 1836, was a daughter of John Donnell, 1754-1827, an Irish Presbyterian who settled in Baltimore and became a wealthy merchant, and his wife Ann Teakle Smith, 1781-1858, who was the daughter of Isaac Smith, 1734-1813, of "Sellma," Northampton Co., Va., and Elizabeth Custis, 1742-1829. Elizabeth Donnell married James Swan, 1796-1859, in 1818. He was a prominent Baltimore banker, president successively of the Farmers Bank and the Merchants Bank.

Three-quarter-length figure, seated, facing front; blue-grey eyes, brown hair, very light complexion, white Empire-style dress with long sleeves, light blue-green shawl and sash; mahogany sofa arm on which the subject's right arm rests, little variation in the rust-red of the background and the scroll arm of the couch.

The solid quality of the background colors, not typical of the brushwork of Eichholtz, is perhaps the work of a restorer. The portrait was attributed to Thomas Sully by the last owner in the family. It is not listed in Biddle and Fielding's Register of his works. It was first attributed to Eichholtz, with a question, by Dr. J. Hall Pleasants. The painting does not resemble the work of Sully, and is listed as an Eichholtz at the Frick Art Reference Library.

Exhibitions: Friends of Art Exhibition, Peabody Institute, Baltimore, Md., 1922, as by Thomas Sully; Collection of Mary Frick Jacobs, Baltimore Museum of Art, 1937, with the same attribution.

Collections: Mrs. William Frederick Frick (Ann Elizabeth Swan), 1819-1880, daughter of the subject; Mrs. Mary Sloan Frick (Garrett) Jacobs, granddaughter of the subject; bequeathed by her to the Baltimore Museum of Art, 1938.

Baltimore Museum of Art, Baltimore, Md.

822 Swedenborg, Emanuel (copy)

1813 · Canvas · 30 x 26

Emanuel Swedenborg (originally Svedberg) was born in Stockholm, Sweden, Jan. 29, 1688, died in London Mar. 29, 1772. Appointed assessor of the Royal College of Mines in 1716, he distinguished himself at the siege of Frederikshall (1718) by inventing machines for carrying boats overland, was ennobled by Queen Ulrika Eleanora the following year, and entered the House of Peers. He turned to scientific research and published several works before resigning his position in 1747. From about 1743 he began having visions and devoted himself to psychical and spiritual research, producing voluminous publications related to his belief that the Scriptures reveal the law of correspondence—that every natural object is the expression of a spiritual cause. Experiences of divine revelation convinced Swedenborg that he was the direct instrument of God. His chief theological works are *Arcana Coelestia* (1749-1756), *Heaven and Hell, The Divine Providence,* and *The Divine Love and Wisdom.* Swedenborg himself did not preach or attempt to found a religious sect, but after his death his followers, known as Swedenborgians, organized the Church of the New Jerusalem, which since that time has been a regular ecclesiastical organization. Among his followers in Lancaster was Henry Keffer (420), a friend and patron of Eichholtz.

Ledger: "1813, Aug. 9—Henry Keffer / to 1 portrait (Swedenbourg) [*sic*] £ 3 15 0." Hensel: "Swedenborg, Emanuel, Copy for Hy. Keffer."

Seated figure, facing right front; grey eyes, white wig; black jacket and waistcoat, white stock and wrist ruffle, right hand holding paper, resting on large book bound in scarlet leather, ornamented in gold, and with black label bearing the title "Arcana Coelestia"; dark brown leather chair to left with upholstery nails, red curtain behind the subject, dark brown wall to right. It is not known from what portrait Eichholtz made this copy.

Exhibitions: Lancaster Exhibition, 1912 (244), lent by Dr. Edward I. Keffer, Philadelphia.

Collections: Henry Keffer, Lancaster; Dr. Edward Iungerich Keffer, Philadelphia; Dr. E. Brooks Keffer; Mrs. E. Brooks Keffer.

Mrs. E. Brooks Keffer, Philadelphia.

823 Tams, Son of William

1828 · Probably canvas

In DeSilver's 1829 Philadelphia directory, William Tams is listed as a china merchant with the firm of Tams and Brothers, 243 High St.

Hensel: "Tams, Wm., of son. 1828."

Unlocated.

824 Tatnall, Mrs.

1823 · Canvas

Hostetter: "1823, Aug. 3—James Craig, portrait of Mrs. Tatnall—$30." Hensel: "Tatnall, Mrs., for Jas. Craig, 1823."

Unlocated.

*825 Taylor, Mr.

c. 1810 · Panel · 7¼ x 5½

Half-length figure of a young man, facing left, head in profile; fine dark hair, bangs on forehead, long and curling over back of collar, sideburns, dark eyes; white collar, neckband and tie, light waistcoat with horizontal stripes, brown jacket with cloth-covered buttons, rolled collar with double-notched lapel; plain background. The panel is framed with oval opening in a gilt mat.

At one time the subject was called George Taylor, a Signer of the Declaration of Independence from Pennsylvania. The costume and the age of the subject make such an identification doubtful, but, judging from a photograph, the panel appears strongly characteristic of Eichholtz's painting.

Collections: Collection of Edgar William and Bernice Chrysler Garbisch.

Edgar William and Bernice Chrysler Garbisch, New York City.

**826 Tennent, Rev. Gilbert (copy)

Canvas · *c.* 29 x 24

Gilbert Tennent, born Feb. 5, 1703, in County Armagh, Ireland, died July 23, 1764, in Philadelphia, was the eldest of four sons, all clergymen, of the Rev. William Tennent, Sr., 1673-1746, founder of Log College, Neshaminy, Pa., and his wife Catherine Kennedy. Brought to America when he was about fourteen years old, Gilbert was educated by his father, assisted him at the Log College, and was awarded an honorary M.A. degree by Yale in 1725. In 1726 he was ordained and became minister of the Presbyterian Church in New Brunswick, N. J., and later a trustee of the College of New Jersey. After being rebuked by the Synod in 1741, the Rev. Tennent and the New Brunswick Presbytery withdrew from the established church, causing a seventeen-year schism which he later aided in healing. A zealous and dramatic evangelical preacher, he was a leader with Jonathan Edwards and George Whitefield in the Great Awakening. From 1743 he was in Philadelphia, where he was minister of the Second Presbyterian Church. He was a trustee of Princeton from 1746 until his death. The Rev. Tennent was married three times. His first wife died about 1740. In 1741 he married Mrs. Matthew Clarkson (Cornelia de Peyster), a widow. She died in 1753, and he subsequently married Mrs. Sarah Spofford.

Half-length figure, facing right front, hands not shown; curled grey-white wig worn long behind shoulders, dark grey eyes; black coat buttoned almost to neck, sheer white clerical tabs; plain brown background.

Princeton University owns two portraits of the Rev. Gilbert Tennent. One, given to the University by the Rev. R. J. Nevin in 1904, was attributed by Sawitzky to Gustavus Hesselius, 1682-1755. The portrait attributed to Eichholtz was possibly made from this portrait, possibly from the engraving of it by John Sartain.

Collections: Miss Smith, granddaughter of the subject, Philadelphia; bequeathed by her in 1867 to Princeton University. The portrait has been hanging in the faculty room, Nassau Hall.

Princeton University, Princeton, N. J.

827 Tevis, Mrs. Benjamin

1827 · Canvas · *c.* 36 x 25

Hostetter: "1827, Jan. 20—Benjamin Tevis, Kit Kat size portrait of Mrs. Tevis—$45." Hensel: "Tevis, Mrs. Benj., Kit Kat size, 1826."

Seated figure, facing front, head to left; hair dressed high, with curls, parted in center; light dress, Empire style, with short puffed sleeves, ermine-

trimmed shawl over part of right arm; draped curtain in background, sky to left; subject wearing a wedding ring.

The Mrs. Benjamin Tevis of this portrait was probably Mary Hunter, married in 1824 to Benjamin Tevis, born 1790, son of Robert Tevis (830) and brother of Joshua Tevis (828), both also painted by Eichholtz in 1827, as was Mrs. Joshua Tevis (829). Benjamin Tevis was an auctioneer in Philadelphia. At one time the subject was thought to be Mary Carroll of Baltimore, wife of another Benjamin Tevis, a possible cousin of the Philadelphia auctioneer. This "Kit Kat" portrait and a smaller one of the subject's husband are traditionally thought to have been painted by Thomas Sully, though not so documented. Reproductions of the smaller one, filed by request under Thomas Sully, are at the Frick Art Reference Library. Reproductions of both portraits strongly resemble the work of Eichholtz at the time of the entry for the portrait of Mrs. Tevis.

Collections: Miss Sallie Tevis, Shelbyville, Ky., died 1953; her nieces, the Misses Sarah C. and Miriam Stevenson.

Misses Sarah C. and Miriam Stevenson, Delaware, Ohio.

828 Tevis, Joshua

1827 · Canvas · 30 x 25

Joshua Tevis, born 1785, died 1852 in Baltimore, Md., was the son of Capt. Robert Tevis (830) and his wife, Martha Crow. He married, as his second wife, Jane Evans (829).

Seated figure, facing left front, holding a sheaf of papers partly legible: "1827, July 4 . . . no. 537"; dark brown hair, long sideburns, blue-grey eyes, ruddy complexion; high white stock, collar and shirt ruffle, dark blue jacket with gilt buttons, light waistcoat; brown Hitchcock chair, sky in right background with patches of blue and grey clouds, left background in various blues and browns.

Exhibitions: Corcoran Gallery of Art, Washington, D. C., 1950.

Collections: Mrs. Ely McClellan (Emily Hopkins Tevis), daughter of the subject; her daughter, Mrs. George Francis Chase (Nancy Edna McClellan); her daughters, Miss Emily and Miss Nancy Chase, at whose residence in Washington, D. C., this portrait and its companion were still hanging in December, 1966; gift to National Collection of Fine Arts, 1965.

National Collection of Fine Arts, Smithsonian Institution, Washington, D. C.

829 Tevis, Mrs. Joshua

1827 · Canvas · 30 x 25

Jane Evans, born May 11, 1802, died Dec. 26, 1880, was the second wife of Joshua Tevis (828).

Hostetter: "1827, Jan. 20—Joshua Trevis [*sic*], portrait of his wife—$30."

Young woman, seated, facing right front, left hand and arm over chair back; dark brown hair, reddish-brown eyes and eyebrows, olive-tinted skin, cheeks highly colored; rose-red velvet dress, white paisley shawl with blue and green trimming; chair upholstered in red, with brass nails, column to right with sky and sunset clouds in background.

Exhibitions: Corcoran Gallery of Art, Washington, D. C., 1950.

Collections: Mrs. Ely McClellan (Emily Hopkins Tevis), daughter of the subject; her daughter, Mrs. George Francis Chase (Nancy Edna McClellan); her daughters, Miss Emily and Miss Nancy Chase, at whose residence in Washington, D. C., this portrait and its companion were still hanging in December, 1966; gift to National Collection of Fine Arts, 1965.

National Collection of Fine Arts, Smithsonian Institution, Washington, D. C.

*830 Tevis, Robert

1827 · Canvas · 27¼ x 21¾

Robert Tevis was born in Baltimore Co., Md., Mar. 9, 1752, died at Shelbyville, Ky., August, 1846. He was married to Martha Crow. They had five sons. During the Revolution Robert Tevis, then a resident of Cumberland, Md., raised a company of reserves and took them in the winter of 1777 and 1778 to Valley Forge to relieve men of the Maryland Line. Returning to Cumberland, they acted as a "home guard," with Tevis as their captain. See 827, 828, 829.

Head and shoulders of elderly man; long white hair, blue eyes; black jacket, yellow waistcoat, white collar and stock; brown background.

Records at the Frick Art Reference Library indicate that this portrait has been traditionally known as by Eichholtz, according to a 1949 letter from Miss Sally Tevis of Baltimore, Md. (not the Miss

Sallie Tevis of Shelbyville, Ky., who at one time owned the portrait of Mrs. Benjamin Tevis, 827). The Misses Chase of Washington, D. C., former owners of Mr. and Mrs. Joshua Tevis (828, 829), in 1950 gave the Frick Library a photograph of this portrait; an inscription on it identifies the subject as Robert Tevis, and adds that it was painted by Eichholtz "in Kentucky in 1827" and that the photograph was made in 1895 by Joshua Tevis. A so-called companion portrait in the same collection is not characteristic of the work of Eichholtz. The identity of Eichholtz and the dates of Robert Tevis were not known by the owner in 1950.

Collections: Lloyd Tevis, 1824-1899, grandson of the subject; his son, Joshua Tevis; his son, Gordon Tevis.

Gordon Tevis, Sonoma, Calif.

*831 Thompson, John

c. 1815 · Canvas · 28¾ x 23¾

John Thompson was born in 1769, died July 21, 1844. He married Sarah Levis (832) and was a civil engineer connected with the construction of important public works, including the Delaware and Chesapeake Canal. His son, John Edgar Thompson, became president of the Pennsylvania Railroad.

Sawitzky, 165-166.

Half-length figure, facing left, hands not shown; grey-blue eyes, brown wavy hair brushed loosely with sideburns; dark brown coat, black vest, white standing collar, stock and bow tie; plain background, medium brown.

This painting was erroneously attributed to Gilbert Stuart in the catalogue of the Loan Exhibition of Historical Portraits, 1887-1888, Philadelphia. Both Harry B. Wehle and Lawrence Park thought the portrait was possibly by Eichholtz. Listed as by an unknown artist by Sawitzky, it is possible that old varnish has made this painting and the companion portrait of Mrs. Thompson less colorful than the usual Eichholtz portraits. Generally, the portraits resemble the style of Eichholtz painting.

Exhibitions: Pennsylvania Academy of the Fine Arts, 1887-1888 (432, attributed to Gilbert Stuart), lent by Miss M. A. Thompson.

Collections: Inherited by descendants of the subject; bequest of Edgar L. Thompson, July 29, 1913, to the Historical Society of Pennsylvania.

Historical Society of Pennsylvania, Philadelphia.

*832 Thompson, Mrs. John

c. 1815 · Canvas · 29⅛ x 24

Sarah Levis was born in 1776, died Aug. 9, 1859. She married John Thompson (831) and was the mother of Dr. Levis P. Thompson, and John Edgar Thompson, who became president of the Pennsylvania Railroad.

Sawitzky, 166.

Half-length figure, facing right, seated in a red-upholstered chair; brown eyes, brown curls over forehead, sheer cap with pleated ruffle with a bow on side at the top; high-waisted, short-sleeved, Empire grey dress with white kerchief, a light fringed shawl tucked over right arm, on right arm and hand a tight-fitting fingerless glove reaching above elbow, in right hand a light red book with gilt edges; background greyish-brown with reddish-brown curtain to right.

The attribution of this portrait to Eichholtz was suggested by Harry B. Wehle and Lawrence Park, and generally the portrait resembles the style of Eichholtz painting. It is listed as by an unknown artist by Sawitzky.

Exhibitions: Pennsylvania Academy of the Fine Arts, 1887-1888 (424, attributed to Gilbert Stuart), lent by Miss M. A. Thompson.

Collections: Inherited by descendants of the subject; bequest of Edgar L. Thompson, July 29, 1913, to the Historical Society of Pennsylvania.

Historical Society of Pennsylvania, Philadelphia.

*833 Thompson, Miss

c. 1820 · Canvas · 30 x 25

Catalogue, Worcester Art Museum (1922), 174; Burroughs, pl. 95; Massachusetts Historical Records Survey (1939), 406 (2144).

Half-length figure, turned left, head front; dark eyes, hair parted in middle, elaborately curled except at part and worn high at back of head; high-waisted white Empire dress, blue robe with fur collar worn back over shoulders; plain background.

The identity of the subject of this portrait has not been determined. The painting was sold by Robert M. Lindsey of Philadelphia in 1908 as a Thomas Sully. Its style appears characteristic of Eichholtz portraits and does not resemble the softer brush work of Sully.

Collections: Robert M. Lindsey, Philadelphia, 1908; Worcestor Art Museum.

Worcester Art Museum, Worcester, Mass.

*834 Tiernan, Charles

c. 1825 · Canvas · 29 x 24

Charles Tiernan, born in Baltimore, Md., Nov. 4, 1797, died Jan. 12, 1886, was the son of Luke Tiernan, 1757-1839, an Irish merchant who settled in Hagerstown about 1784 and moved to Baltimore in 1790, and his wife Ann Owen, 1775-1841. Charles Tiernan married: (1) on Apr. 28, 1831, Helen Magruder, 1800-1833, daughter of Judge Richard B. Magruder of Baltimore; (2) on Dec. 20, 1836, Gay Robertson Bernard, 1817-1868, daughter of John Hopkins Bernard of Caroline Co., Md., and his wife Jane Gay Robertson; (3) on July 23, 1873, Mary Spear Nicholas, 1835-1891.

Half-length figure, seated, facing front, head turned slightly left; dark brown eyes and hair; black coat, pale yellow waistcoat, white collar and stock, shirt front with jeweled stick pin, folded hands on sofa arm at right, gold band on small finger of left hand; sofa upholstered in reddish cloth, studded with brass nails, red curtain and stone casement in background.

This portrait was formerly attributed by descendants of the subject to J. L. Wattles, possibly through confusion between this portrait and one of Mrs. Luke Tiernan, the subject's mother, which is signed by Wattles. The Eichholtz attribution was suggested by Dr. J. Hall Pleasants in 1952, and was accepted by the owner.

Collections: Mrs. Henry A. Fenwick, daughter of the subject by his second wife; her sons, G. Bernard Fenwick and Charles G. Fenwick; Mrs. G. Bernard Fenwick, widow of the former.

Mrs. G. Bernard Fenwick, Glyndon, Md.

835 Tilghman, Miss

1815-1820 · Canvas · 29 x 24 *Illus. p. 311*

Hensel: "Tilghman, Miss."

Three-quarter-length figure of young girl, standing, facing left front; bluish-hazel eyes, medium blond curls around face and to shoulders, fair rosy complexion, pink-edged hat with upturned brim, white plumes; rose-red dress with low neck, high waistband, short slightly puffed sleeves, ivory-colored shawl with paisley trim over right shoulder and arm and over lower left arm, hands not shown; behind figure a large tree trunk from lower right to upper left, dark green foliage, to left of figure low horizon landscape with farm buildings, cloudy sky in browns, greys, and blue.

Nothing is known about the subject of this portrait, or which Tilghman family of Pennsylvania commissioned the portrait. A traditional story has been repeated about the artist having been requested more than once to remove the hat from the painting and his refusal to do so. It was purchased from Miss Shreiner by the mother of the listed owner, and was subsequently cleaned. Varnish may have darkened background details.

Exhibitions: Lancaster Exhibition, 1912 (245), dated "Before 1834," owned by Miss Clara R. Shreiner, York.

Collections: From the artist to Rebecca Trissler (afterwards Mrs. Philip Shreiner of Columbia), his wife's sister; her daughter, Miss Clara R. Shreiner; Mrs. Joseph Jones, granddaughter of the artist, Pittsburgh; her daughter, Mrs. Arthur B. VanBuskirk.

Mrs. Arthur B. VanBuskirk, Ligonier, Pa.

*836 Tod, Judge John

c. 1828 · Canvas · 30 x 25

John Tod, born November, 1779, at Suffield, Hartford Co., Conn., died Mar. 27, 1830, at Bedford, Pa., was the son of David Tod, an emigrant from Scotland, and his wife Rachel Kent, and a brother of George Tod, 1773-1841, with whom he studied law. About 1802 he moved to Bedford, where he established a successful law practice. In 1817 he married Mary R. Hanna, by whom he had three daughters. From 1810 to 1813 he served in the state House of Representatives, was twice speaker; from 1814 to 1816 he was in the state Senate, its president for a time; from 1821 to 1824 he served in Congress as a Democrat, and in 1823-1824 he was chairman of the House Committee on Manufactures. In 1824 he was appointed president judge of the Pennsylvania sixteenth judicial district, and in 1827 associate justice of the state Supreme Court.

Half-length figure, seated, facing right front; thick wavy brown hair worn long, no sideburns, blue-grey eyes; high white collar, stock, shirt frill with pin, yellow waistcoat, black jacket with high rolled collar, left arm on chair with red upholstery and brass studding, left hand holding paper with writing; plain olive-grey background.

A brass plate on the frame of this portrait, removed when it was purchased from a Philadelphia

family by an unidentified dealer, is said to have identified the subject as Judge Tod and the painter as Eichholtz. Style of painting, the costume and age of the subject, would indicate a date toward the end of the artist's residence in Philadelphia. An inscription on the stretcher states that the portrait was cleaned, relined, and revarnished in December, 1945.

Collections: Miss Hannah M. Horner, restorer, Philadelphia; Hon. Edwin D. Steel, Jr., since 1946.

Hon. Edwin D. Steel, Jr., Wilmington, Del.

**837 Train, John

c. 1820 · Canvas · 29 x 24

"John Train, a Quaker, was born in Chester Co., Pa.; married Elizabeth Earden, and removed to Lancaster Co., where they are buried in the old Lancaster Cemetery near the grave of President Buchanan." (Buchanan is buried in Woodward Hill Cemetery.)

"Mr. Train as a young man, in black coat with high white stock, resting the right arm on a chair back. Portrayed at waist length, to half . . . right."

This portrait and its companion (838) are known only from the Parke-Bernet Gallery sale catalogue of Mar. 16, 1939, p. 29, number 64: "Mr. and Mrs. John Train: Two Paintings:" They are there attributed to Eichholtz, and said to have come from a "Baltimore Private Collector." The portrait of Mr. Train is not illustrated. Nothing further than the data in the catalogue has been learned about these subjects. There is a Thrain [*sic*] burial plot in Woodward Hill Cemetery, but no headstones.

Unlocated.

**838 Train, Mrs. John

c. 1820 · Canvas · 29 x 24

Half-length figure of young woman, seated, facing left front, right hand placed over left; hair waved, center part, worn high at back; long-sleeved black gown, ruffled white lace collar, "scarlet Kashmir shawl" below shoulders and over both arms; chair back shown to right, plain background.

This portrait is illustrated in the Parke-Bernet 1939 sale catalogue, p. 29. See 837. The subject's name before marriage is there given as Elizabeth Earden. The portrait resembles Eichholtz portraits of Sarah Barry Dale, 148 (1822), Anna Maria Graeff, 305 (1888), and Eliza Jacobs (Mrs. Moulton C. Rogers, 396, *c.* 1820). Frick Art Reference Library notes.

Unlocated.

839 Value, Victor, Family Group

Victor René Value, born about 1790 in the south of France, died in 1859, came to New York when he was sixteen or seventeen. He married Elizabeth (Eliza) Bean Brooke, 1785-1822, oldest child of Jesse Bean, 1761-1847, widow of Mark Brooke, 1780-1808, on July 9, 1815, at St. Paul's, Philadelphia. There were a son and daughter, Jesse B. and Anna Matilda, of this marriage. His second wife was Ann L. Bean, a younger sister of his first wife. There were two daughters of the second marriage, Charlotte Elizabeth and Victoria. In a Philadelphia directory of 1859, Victor Value is listed as professor of French, and in 1860 Ann L. Victor is listed as "Widow of Victor." In 1837 Value was proprietor of a boarding and day school in Washington Square, and in 1839-1840 operated a "seminary" at 100 S. 8th Street.

Hensel: "Value, Victor, Family group."

"For one Victor Value Eichholtz painted 'a family picture,' for which he was paid $135; although at the same time he was painting small portraits for $10 and making copies of famous men of the day, like the actor Edwin Forest [*sic*], for from $20 to $30 per order." Hensel, *Address,* 13. In 1828 Thomas Sully painted a double portrait of Victor Value and his daughter Charlotte Elizabeth, now in the Karolik Collection, Museum of Fine Arts, Boston. In December, 1834, Mary Eichholtz (Anna Mary, 191), aged fourteen years, daughter of Jacob Eichholtz, was attending a school of Value's, taking French lessons. Possibly it was at this same school that she also took drawing lessons. At the time she was living with her half sister Mrs. Robert Lindsay (477) in Philadelphia. The portrait for Value was probably painted during the period 1820-1830 when Eichholtz lived in Philadelphia.

Unlocated.

840 Van Der Kemp, John Jacob

1825 · Canvas · 18 x 15

Signed on back: "Eichholtz / Philad. 1825."

John Jacob Van Der Kemp was the son of a Dutch businessman of Philadelphia who helped obtain money in Holland for the prosecution of the

Revolution. The son became general agent of the Holland Land Company, is so listed in Philadelphia directories from 1810 to 1856, where he resided on Walnut St. He had two children, his namesake and a daughter, Mrs. Pauline Elizabeth Henry.

Sawitzky, 168.

Head and shoulders, facing slightly right; grey eyes behind spectacles of very pale green set in gold frame, brown hair; black coat, white vest, stock, necktie and standing collar; background shades of brown with touches of blue. This portrait and the companion one (841) show evidence of restoration.

Collections: Mr. and Mrs. Charles T. Fairchild, Cazenovia, N. Y.; presented by them Apr. 27, 1922, to the Historical Society of Pennsylvania.

Historical Society of Pennsylvania, Philadelphia.

841 Van Der Kemp, Mrs. John Jacob

1825 · Canvas · 18 x 15

Signed on back: "Eichholtz / Philad. 1825."

Eliza Hepburn was the second wife of John Jacob Van Der Kemp, who was general agent for the Holland Land Company, Philadelphia.

Sawitzky, 168.

Head and shoulders, facing left; blue eyes, dark brown hair with large curls over the head; low-necked white dress; light blue sky background with brownish clouds.

Collections: Mr. and Mrs. Charles T. Fairchild, Cazenovia, N. Y.; presented by them Apr. 27, 1922, to the Historical Society of Pennsylvania.

Historical Society of Pennsylvania, Philadelphia.

842 Wager, Philip

1810

Philip Wager, born 1748 in Philadelphia, died there May 12, 1813, was the third son of Peter George Wager, 1708-1750, and his wife Anna Margaretha Wager, who married Philip Stein as her second husband in 1759. Philip Wager, who became a prominent wine merchant, was the senior member of the firm of Wager and Habacker. On Oct. 31, 1771, he married Maria Keller, daughter of Christopher Keller. His second wife was Hannah Wurtz (Wirtz), 1760-1831, daughter of Christian Wurtz of Lancaster and Philadelphia. He had thirteen children. The only child of his first marriage, Maria Magdalene (706), married Adam Reigart, Jr. (703) of Lancaster. In 1805 Wager was a charter member of the Pennsylvania Academy of the Fine Arts.

Ledger: "1810, Nov. 1—Adam Reigart, Junr.— Dr. / To portrait of Mr. Wager 3 15 0 / to frame for do 3 15 0."

Though it is possible that the ledger entry refers to another "Mr. Wager," Adam Reigart, Jr., may have commissioned the artist to paint a portrait of his father-in-law.

Unlocated.

*843 Wallace, John

c. 1814 · Canvas · 28 x 23

John Wallace, born June 23, 1769, died in 1854, was the son of Robert Wallace. He was married in 1798 to Lydia Smith (844), daughter of ironmaster William Smith who built Martic Forge. The Wallaces had nine children, of whom two became prominent physicians, Dr. William Smith Wallace (845) and Dr. Edward Wallace. John Wallace inherited his father's business in East Earl Twp., Lancaster Co., and became proprietor of the store which was located in one end of the stone house still known as "Wallacia." He was a member of the legislature in 1822.

Half-length figure, seated, facing left front; brown hair worn long in back, grey sideburns, light brown eyes, face highly colored; high white collar turned down over white neckband, white tie and waistcoat, dark brown jacket with notched collar, left arm bent with hand holding a letter; wooden chair back to right, background plain in green, brown, and blue.

This portrait is illustrated in Marion Wallace Reninger, *My Lincoln Letter* (Lancaster, 1953), 18. This and the companion portrait (844) showed evidence of restoration in 1954.

Collections: Descended in the Wallace family to Mrs. Henry A. Reninger (Marion Wallace), great-granddaughter of the subject.

Mrs. Henry A. Reninger, Lancaster.

*844 Wallace, Mrs. John

c. 1814 · Canvas · 28 x 23

Lydia Smith, born Nov. 5, 1775, died Sept. 12, 1834, daughter of ironmaster William Smith of Martic Forge, Lancaster Co., was married to John Wallace (843) in 1798.

Three-quarter-length figure, facing right front, seated on red-upholstered chair; light brown hair, blue eyes, white turban head dress with small bow; blue dress, sheer white yoke, light sheer scarf around

neck and over arms; plain background in brown and green.

This portrait and the companion portrait, highly varnished (1954) show evidence of overpainting on original canvas. According to family tradition, this portrait was painted when Mrs. Wallace was 39 years old. The painting conforms to the style of Eichholtz in the middle of the second decade of the century. It is illustrated in Marion Wallace Reninger, *My Lincoln Letter* (Lancaster, 1953), 17.

Collections: Descended in the Wallace family to Mrs. Henry A. Reninger (Marion Wallace), great-granddaughter of the subject.

Mrs. Henry A. Reninger, Lancaster.

845 Wallace, Dr. William Smith

1836 · Canvas · 28 x 34 *Illus. p. 350*

Signed and dated on back of canvas, l. r.: "Eichholtz / 1836."

William Smith Wallace, the son of John Wallace (843) and his wife Lydia Smith (844), was born in Lancaster Aug. 11, 1802, and died in Springfield, Ill., May 23, 1867. He received his medical training at Jefferson Medical College, Philadelphia, and practiced for several years in Lancaster Co. before moving to Springfield, where he became a prominent physician and proprietor of a drugstore. In 1839 Dr. Wallace was married to Frances Jane Todd, born Mar. 7, 1817, daughter of Robert S. Todd of Lexington, Ky., and Eliza Ann Parker, who was a daughter of Maj. Robert Parker and Elizabeth Rittenhouse Porter, originally from Montgomery Co., Pa. A sister was Mrs. Ninian Edwards (Elizabeth Todd). In 1843 Abraham Lincoln was married to the third Todd sister, Mary, and Dr. Wallace became the Lincoln family physician. One of the Lincoln sons was named for him—William Wallace, known as "Willie." Dr. Wallace, who accompanied the presidential party from Springfield to Washington for the Lincoln inauguration on Mar. 4, 1861, was afterward a frequent guest at the White House. Lincoln appointed him paymaster of volunteers, with the rank of major, later that year. Dr. Wallace and his wife are buried in Oak Ridge not far from the Lincoln tomb. See Reninger, *My Lincoln Letter* (Lancaster, 1953).

Less than half-length figure, seated, facing left front, right arm over red chair back, right hand showing; dark bushy thick hair worn long, dark eyes, highly colored complexion; white shirt front with high collar, black neckband, black vest and jacket with wide rolled collar; background various browns and greens, with greenish-grey column at left.

Collections: Col. and Mrs. John Pope Baker (Mary Todd Jacobs Wallace, daughter of subject); Major and Mrs. Wallace Fairchild Baker; John Pope Baker, II, great-grandson of the subject.

John Pope Baker, II, St. Louis, Mo.

846 Waln, Robert

1827 · Canvas

Robert Waln, born Feb. 22, 1765, in Philadelphia, died there Jan. 24, 1836, was the youngest son of Robert and Rebecca Coffin Waln and a great-grandson of Nicholas Waln, a Quaker who settled in Pennsylvania in 1682. On Oct. 10, 1787, Robert Waln married Phebe Lewis. They were the parents of nine children, one of whom, Robert, Jr., 1794-1825, achieved a considerable literary reputation before his death at the age of thirty. The senior Waln was a prominent Philadelphia merchant engaged in trade with England, the West Indies, and the Far East. During the War of 1812 he constructed one of the first cotton textile mills at Trenton, N. J., and had a principal interest in the Phoenixville ironworks. He was active as a Federalist in the Pennsylvania legislature, 1794-1798, and from 1798 to 1801 was a member of Congress. He became an ardent protectionist and was closely associated with the high tariff acts of 1816, 1824, and 1828. In 1828 he wrote *An Examination of the Boston Report,* which sounded the death knell for free traders. In 1809 he was vice-president of the Philadelphia Chamber of Commerce, from 1804 to 1813 a director of the Philadelphia Insurance Company, from 1821 to 1824 the first president of the Mercantile Library, and from 1829 till his death a trustee of the University of Pennsylvania. He was also a director of the Bank of North America, of the Pennsylvania Hospital, and of the Library Company of Philadelphia.

Hostetter: "1827, July 7—Robert Waln, portrait —$30." Hensel: "Waln, Robert, 1827."

Three-quarter-length figure of elderly man, seated, facing right, head front; high forehead, light hair worn long in back; high white stock, bow tie and ruffle, dark vest and jacket, left hand holding book; chair back with nails, plain background.

This portrait is known only from the engraving made from it by Samuel Sartain. The engraving carries the inscription "Painted by J. Eichholtz, 1825. Engraved by Samuel Sartain." A copy of this engraving was given to the Pennsylvania Academy of the Fine Arts by Miss Sartain.

Unlocated.

847, 848 Wang, J. A.

1828 · Canvas

Hostetter: "1828, May 1—Robert I. Armdel, Esq., 2 portraits of J. A. Wang—$50."

This transcription by Hostetter could have been misread for a commission by Robert J. Arundel (12) of Philadelphia.

Unlocated.

849 Washington, George

1814

George Washington, born Feb. 22, 1732, at Wakefield, Westmoreland Co., Va., died Dec. 14, 1799, at Mount Vernon, Va., was the oldest son of Augustine Washington by his second wife Mary Ball, 1708-1789. After an early military and legislative career he was a delegate to the Continental Congress in 1774 and was elected commander in chief of the armed forces on June 15, 1775, retaining that post until his resignation Dec. 23, 1783. Called back from private life, he was president of the convention which framed the Constitution in 1787 and was elected President of the United States on Apr. 6, 1789, and inaugurated Apr. 30; he was re-elected in 1793, and in 1796 declined a third term. He married, on Jan. 6, 1759, Mrs. Daniel Parke Custis (Martha Dandridge).

Ledger: "1814, Oct. 19—Benjamin Ober—to portrait of Washington 7 10 0 / frame to do 3 7 6 / 10 17 6."

It has not been determined from which paintings or prints of George Washington Eichholtz copied several recorded paintings. In 1813 a Benjamin Ober in partnership with Peter Kline kept a dry goods store on East King Street and Penn Square, Lancaster. Later he had a store on South Queen Street just below the market house. In 1820 he helped to organize the Conestoga Manufacturing Company, and in 1822 he was a director of the Widows and Orphans Society.

Unlocated.

850 Washington, George (copy for Robert Lindsay)

1832 · Probably canvas

Miller, Index to Letters: 1832, Dec. 13—"Portrait of Washington for R. L."

Robert Lindsay (475) of Philadelphia was the son-in-law of the artist. No portrait of Washington has been handed down with his collection to descendants.

Unlocated.

851 Washington, George (copy for George Mayer)

1834

Hostetter: "1834, July 1—George Mayer, painting Washington—$20." Hensel: "Washington, George, Copies for George Mayer, John H. Shenberger [*sic*], Fr. Cooper et al." See Mayer (549).

Unlocated.

852 Washington, George (copy for John H. Shoenberger)

1836 · Canvas

Hostetter: "1836, Dec. 7—John H. Schoenberger, full length—Washington—$60." Hensel: "Washington, George, Copies for George Mayer, John H. Shenberger [*sic*], Fr. Cooper et al." See Shoenberger (764).

Unlocated.

853 Washington, George (copy for Frederick Cooper)

c. 1834-1836

Hensel: "George Washington, Copies for George Mayer, John H. Shenberger [*sic*], Fr. Cooper, et al."

As the "copies" for George Mayer and for John H. Shoenberger are documented, the date for a portrait of Washington for Cooper is assumed to have been about the same period or somewhat later. Frederick Cooper, born Oct. 17, 1815, died Oct. 9, 1860, was for many years the proprietor of the Red Lion Hotel on West King Street, Lancaster.

Unlocated.

**854 Washington, George (copy)

Canvas · 20⅞ x 17⅝

Three-quarter-length figure, seated, facing right

front, sword under right arm, hilt above elbow, holding edge of document with left hand, right hand over part of it; powdered wig, ribbon bow on queue, figure in full military dress; carved chair arm at lower left, column and curtain in right background. Canvas painted to be framed oval.

The painting or engraving from which this portrait was derived has not been ascertained. It descended together with the portrait of Benjamin Franklin (276) in the family of the artist's sister, Catharine (Mrs. Jacob Leman, 451), and was apparently painted as a companion to it, the portraits being of the same dimensions, painted oval, and framed alike. Both were drawn and painted by an amateur suggesting they were by another hand than Eichholtz, or of a date earlier than the artist's excellent copies around 1810, such as that of the Rev. William Smith (781). The attribution is traditional.

Collections: Miss Adelia Leman, 1857-1947, daughter of Henry Eichholtz Leman, 1812-1887, nephew of the artist; her nephew, Robert DuBois Leman.

Robert DuBois Leman, Philadelphia.

*855 Washington, George (copy after Gilbert Stuart)

Canvas · 29½ x 24

Almost half-length figure, facing right front, hands not shown; powdered wig, queue tied with black ribbon, grey-blue eyes, stern expression; white neckcloth and pleated shirt ruffle, black waistcoat and jacket; plain background.

In 1944 this portrait of Washington was attributed by William Sawitzky to Eichholtz as a copy of the so-called "Vaughan type" portrait by Gilbert Stuart formerly owned by Alexander Scott of Lancaster, and in 1944 by Mrs. I. Sheldon Tilney of New York City. According to tradition in the family of the owner in 1951, the portrait was painted by Eichholtz for Judge Jasper Yeates of Lancaster. The owner, 1951, was moving to Colorado and offered the portrait for sale, submitting a photograph.

Collections: Judge Jasper Yeates (?), Lancaster; given by the Yeates Family to Mrs. Mary Rebecca Sleek-Rock, 1823-1889; her oldest son, George Brinton Sleek; his niece, Mrs. Clarence B. Milhoff, Johnstown, Pa. (1951).

Unlocated.

*856 Washington, George (copy)

Canvas

Judge C. I. Landis, "A Picture of Washington by a Lancaster Artist," *Papers Read Before the Lancaster County Historical Society,* XXII (1918), 27-29, tells the story related by Stan V. Henkels, the leading Philadelphia book auctioneer, of a portrait of Washington by Eichholtz. Beginning in 1883, the portrait was sold at various auctions and private sales as the work of well-known artists and even as a different subject at one sale.

Unlocated.

*857 Watts, Henry Miller

c. 1835 · Canvas · 29 x 24½

Henry Miller Watts, born Oct. 10, 1805, Carlisle, died in Philadelphia, Nov. 30, 1890, was a son of David Watts, a lawyer, 1764-1819, and his wife M. Juliana Miller, 1779-1869, daughter of Gen. Henry Miller of York and his wife Sara Ann Ursala Rose of Lancaster. Henry Watts' grandfather Frederick, who came from Great Britain to Cumberland Co., was previously married to Jane Murray. He served in the Revolution as a general and was a member of the Executive Council of Pennsylvania. Henry Watts graduated from Dickinson College, 1824, studied law in Carlisle, moved to Pittsburgh and shortly became Deputy Attorney General of Pennsylvania. While in private practice in 1835, he represented Allegheny Co. in the legislature. After his marriage to Anna Maria Shoenberger (763) in 1838, he withdrew from politics and moved to Philadelphia. In 1841 President Harrison appointed him Attorney General of the United States for the Eastern District of the State of Pennsylvania. He went to Europe with his family of eight children in 1857. During the Civil War he became a founder of the Union League of Philadelphia, and gave generously to the cause of the Union. In 1868 he was Envoy Extraordinary and Minister of the U. S. to Austria; after 1869 he lived with his family in Poland, Russia, Sweden, Norway and Denmark. Upon his return from Europe he was associated with the iron and coal interests of Pennsylvania. He and his wife are buried in Laurel Hill Cemetery, Philadelphia.

Half-length figure facing left, looking front; brown loose hair brushed to subject's right, grey-blue eyes; high white stock and collar and white shirt

front, buff satin waistcoat, one side of which extends away from shirtfront as does the lapel of a velvet collared dark blue jacket, buttons with high lights; plain brown background.

The canvas was at one time remounted on masonite and repaired, with no indications as to the restorer or any signature. It may well be a restored Eichholtz but is not a companion portrait to that of Anna Maria Shoenberger (Mrs. Watts, 763).

Collections: Ethelbert Watts, son of the subject; Henry Miller Watts, his son; Henry Miller Watts, Jr.

Henry Miller Watts, Jr., Philadelphia.

858 Weidman, Jacob Barge

c. 1812 · Canvas · 28½ x 25

Jacob Barge Weidman, born May 12, 1789, in Philadelphia, died Mar. 5, 1857, was the son of Lieutenant-Adjutant John Weidman, 1756-1830, who purchased Union Forge (Lickdale) at Lebanon from Robert Coleman in 1791 and was an associate judge of Lebanon County from 1821 until his death. His mother was Catharine Mason. Jacob B. Weidman attended the Latin School of Gen. James Ross at Lancaster and was graduated from Dickinson College. He read law with Samuel Baird in Harrisburg, was admitted to the bar of Dauphin Co. in August, 1813, and settled in Lebanon. For more than forty years he was one of its most eminent lawyers. He was a member of the state Constitutional Convention of 1837-1838. Weidman had three wives: Mary Murray, daughter of William Murray; Mary Elizabeth Morris of Philadelphia; Elizabeth Chambers Murray, younger stepsister of his first wife. Among his children were Dr. Jacob Weidman, Presbyterian clergyman, Gen. John Weidman, and Dr. William Murray Weidman, 1835-1902, prominent Lebanon physician.

Half-length figure of young man, seated, facing right front, hands not shown; fine dark hair brushed forward over high forehead, sideburns; high white collar, neckband, bow tie, shirt frill, light double-breasted waistcoat with wide lapels, dark jacket with high rolled collar; plain background. This handsome early portrait, in frail condition, resembles strongly Frederick Augustus Hall Muhlenberg (598), signed and dated 1813.

On the back of the canvas is written "Jacob Barge Weidman, Lawyer, Lebanon, Pa." A label on the back of the frame reads, "Jacob Barge Weidman / Ironmaster—1789-1857 / Painted by Eichholtz / Father of W. Murray Weidman." The portrait is mentioned by Horace R. Barnes in "The Unveiling of the Eichholtz Tablet," *Papers Read Before the Lancaster County Historical Society,* XXXIX (1935), 123.

Collections: Miss Marion Douglas Weidman, granddaughter of the subject, Lebanon; her niece, Mrs. Mary Johnson McIlvain, Reading; Thomas Hastings Lineaweaver.

Mr. and Mrs. Thomas H. Lineaweaver, Woods Hole, Mass.

859 Wetherill, Charles

1819 · Canvas · 29 x 24 *Illus. p. 315*

Charles Wetherill, born Dec. 17, 1798, died Nov. 2, 1838, was the son of Samuel Wetherill, Jr. (864) and his wife Rachel Price of Philadelphia. He married Margaretta Sybilla Mayer (862) on May 1, 1822. They had six children. He was associated with his father in business until the latter's death in 1829, when he retired from trade and built a residence on the banks of the Wissahickon where he passed his remaining years with his collections of art, literature, and science. One of his sons, Charles Mayer Wetherill, 1825-1871, became a distinguished scientist, and from 1866 until his death was professor of chemistry at Lehigh University.

Hensel: "Wetherill, Chas., 2 portraits, 1819."

Half-length figure of young man, seated, facing right front, right arm and hand on arm of chair or sofa at lower left, left hand not shown; brown eyes, brown hair long and curling at sides and back, florid complexion; white collar, bow tie, pleated shirt frill and waistcoat, dark jacket with brass buttons; curved wooden arm of chair at left, plain background.

An inscription on the back of the canvas says, "Charles Wetherill, age 21, portrait by Eichholtz," which would confirm the Hensel date for the same subject (860).

Collections: Henry Mayer Wetherill, 1828-1896, son of the subject; his daughter, Mrs. Christopher Wetherill, Jr. (Mary Lawrence Wetherill), 1864-1947; her first cousin once removed, Mrs. Kenneth Kitson (Rachel Wetherill Janeway).

Mrs. Kenneth Kitson, Oreland, Pa.

860, 861 Wetherill, Charles

1819, 1820 · Probably panel

Hostetter: "1820, Aug. 25—Charles Wetherill, small

¾ portrait—$10; Sept. 5—Charles Wetherill, small portrait—$10." Hensel: "Wetherill, Chas., 2 portraits, 1819."

As with other discrepancies, a difference of one year in dates, the Hostetter and Hensel recordings may refer to the same two portraits, or the Hensel entry may refer to larger portraits (859, 862).

Unlocated.

*862 Wetherill, Mrs. Charles

c. 1822 · Canvas · 26 x 22

Margaretta Sybilla Mayer, born Aug. 31, 1804, died Jan. 16, 1882, was the daughter of Christopher Bartholomew Mayer (533) and his wife Susannah Burkhart (541). On May 1, 1822, she married Charles Wetherill (859) of Philadelphia. They had six children.

Half-length figure of young woman, facing slightly left, head tilted toward front; brown hair parted in center, worn high at back, elaborate curls at sides, brown eyes, warm flesh tones, large nose; sheer white dress, low neckline with lace trimming, high waist, bright red shawl at shoulder and over right arm, hands not shown; plain background. The canvas, in heavy decorated frame with an oval opening, may be larger than the size reported.

This portrait is mentioned with others of the Mayer family by Horace R. Barnes, "The Unveiling of the Eichholtz Tablet," *Papers Read Before the Lancaster County Historical Society,* XXXIX (1935), 123. It is probably the one by Eichholtz from which Sully made four copies in 1853 and 1854. See Biddle and Fielding, Nos. 1934-1937, which omit "no. 2 from Eichholtz," as recorded in the original Sully register. The Sully copy, signed "no. 2 from Eichholtz TS 1853" is owned by Mrs. Kenneth Kitson, Oreland, Pa. It is possible that one of the entries for Eichholtz portraits commissioned by Mrs. Susannah Mayer (541) between 1820 and 1827 could apply to this portrait of her daughter.

Collections: Dr. Richard B. Wetherill, 1850-1912, son of Charles Mayer Wetherill, 1825-1871, and grandson of the subject; bequeathed by him to Tippecanoe County Historical Society.

Tippecanoe County Historical Society, Lafayette, Ind.

**863 Wetherill, Charlotte

Hensel: "Wetherill, Charlotte."

The only reference to a portrait of Charlotte Wetherill is the Hensel listing. No consulted genealogies of the Wetherill family include a "Charlotte." Hensel's source for the entry not being known, the given name may be an error.

Unlocated.

864 Wetherill, Samuel

Before 1833 · Canvas

Samuel Wetherill (Jr.), born Apr. 27, 1764, in Philadelphia, died there Sept. 29, 1829, was the son of Samuel Wetherill, 1736-1816, and his wife Sarah Yarnall, 1734-1816, daughter of Mordecai Yarnall, and the grandson of Christopher Wetherill, 1711-1786, of Burlington, N. J., and his wife Mary Stockton. He married, on Apr. 24, 1788, Rachel Price, 1766-1844, daughter of John Price of Reading and his wife Rebecca Morgan, daughter of Col. Jacob Morgan of Morgantown. The senior Samuel Wetherill founded the famous Wetherill Drug, Chemical and Paint Plant in Philadelphia. His son was associated in the business, and carried it on.

Biddle and Fielding, No. 1951: "Wetherill, Samuel (Sr.). Copied from a portrait painted by Eichholtz for Dr. Wetherill. Begun Jan. 19, 1833, finished Jan. 29th, 1833. Bust, seated to left. Size 25″ x 30.″ Owned by Dr. Richard Wetherill, La Fayette, Indiana, 1921."

The Sully copy of this otherwise undocumented Eichholtz portrait was apparently commissioned by Dr. William Wetherill, youngest son of the subject.

Unlocated.

*865 Whitaker, George H.

c. 1812 · Panel · *c.* 10 x 8 *Illus. p. 292*

George Haubaker Whitaker, born in Chester Co. May 31, 1786, died in Lancaster Dec. 9, 1849, was baptized and confirmed in St. James' Church, Lancaster, June 8, 1818. He was a warden of that church, 1841-1844, having been a vestryman from 1821, and is buried in its churchyard. At the age of fourteen he entered the employ of Adam Reigart, Jr., at Reigart's Wine Store and worked there until his death. According to the history of the A. & F. M. Lodge #43, of which he was a member, the subject carried on a manufactory of feather fans, etc. He was a friend of Henry Eichholtz (201), brother of the artist.

Half-length figure of young man, seated, facing right front; dark hair brushed forward, thick curls

on top, long sideburns, bushy eyebrows, dark eyes; high white collar, neckband and shirt ruffle, yellow waistcoat, dark jacket with double row of metal buttons; carved wood frame of red-upholstered chair back to left, plain background, painted spandrels at corners of panel. Pencil inscription on back of panel, not by the artist: "George Whitaker / J. Eicholtz [*sic*]."

The former owner, Miss Mary Wells of Downington, was a descendant of Henry Eichholtz, whose family preferred "Eicholtz" spelled with one "h". This may explain the inscription on the back. When this panel was seen in 1948 at the residence of Miss Wells, and was subsequently photographed, there were dark marks on the surface. Today this excellent example of a transitional early portrait by Eichholtz is beyond repair.

Collections: Miss Mary Wells, died 1949; bequeathed to Thomas M. McIlvaine.

Thomas M. McIlvaine, Exton, Pa.

866 Whitaker, Mr.

1826 · Canvas · *c.* 29 x 24

Signed on back: "Eichholtz / 1826."

According to tradition in the family of the owners, "Mr. Whitaker" was the Cowley family lawyer.

Half-length figure, seated, facing left front; dark brown hair, brown eyes; white collar and shirt frill, black coat; mahogany chair back at right, plain light brown background, pillar to left.

Any relationship of the subject to George H. Whitaker (865), whose likeness resembles that of this portrait, is not known to the writer, nor to the daughter of the owner, Mrs. Robert E. Noble of New York City (1966).

Collections: Miss Bettie Blanche Cowley, Baltimore, Md.; given by her to her brother, William Jessop Cowley.

William Jessop Cowley, Darlington, Md.

867 White, Samuel

1810 · Canvas · *c.* 30 x 25 *Illus. p. 289*

Samuel White, born in England about 1779, died 1819, was a dry goods merchant in Lancaster. He married Catharine Musser (868). From 1813 to 1815 he was Lancaster County Treasurer, and he was one of the first directors of the Farmers Bank. He served on the Board of Managers of the Lancaster Bible Society in 1815, and was its Secretary in 1816.

Ledger: "1810, Sept. 11—Samuel White To 2 portraits 7 10 0 / To 2 gilt frames for do 7 10 0 / £ 15 0 0."

Half-length figure of a thin-faced young man, facing left front; brown hair brushed to side and over forehead in loose strands, worn long in back, dark blue-grey eyes; high white collar, neckband and tie, light waistcoat with standing collar, black jacket; dark brown column and base to left beyond figure, plain background in graduated dark olive tones.

It is possible that Daniel Reigart (708) was the same Daniel from whom the owners of this portrait descended. This and the companion portrait are among the few early large canvases by Eichholtz.

Collections: Daniel Reigart; portrait inherited by various members of his family; his son, the Rev. Samuel White Reigart; his daughter, Caroline White Reigart who married Dr. Charles Merkel Niesley; his son, Charles M. Niesley, Jr.; Mr. and Mrs. Charles M. Niesley (1961).

Mr. and Mrs. Charles M. Niesley, Drexel Hill, Pa.

868 White, Mrs. Samuel (Catharine Musser)

1810 · Canvas · *c.* 30 x 25 *Illus. p. 288*

The dates and family of the subject are not determined.

Ledger: "1810, Sept. 11—Samuel White To 2 portraits 7 10 0 / To 2 gilt frames for do 7 10 0 / £ 15 0 0.

Half-length figure of adult young woman, seated, facing right front; dark blue-grey eyes, light brown curls in bangs on forehead, warm flesh tones, white dotted net cap with ruffled edge and ribbon tied with bow on center top, gold ring earrings; white dress with low-neck ruffled lace trim, short puffed sleeves, high waist, light rust-colored shawl around back and over lower right arm, long string of pearls with jewel clasp; red chair back at lower left, dark brownish curtain draped to left behind figure, landscape with hills and sky with white clouds to right.

Collections: Daniel Reigart; portrait inherited by various members of his family; his son, Rev. Samuel White Reigart; his daughter, Caroline White Reigart, married Dr. Charles Merkel Niesley; his son Charles M. Niesley, Jr.; Mr. and Mrs. Charles M. Niesley (1961).

Mr. and Mrs. Charles M. Niesley, Drexel Hill, Pa.

*869 White, Bishop William

c. 1835 · Canvas · 23 x 19 *Illus. p. 344*

Bishop William White, first Protestant Episcopal Bishop of the Diocese of Pennsylvania and second in succession in the American episcopate, born in Philadelphia, Apr. 4, 1748, died there July 17, 1836, was a son of Col. Thomas White, who came from London to Maryland in 1720 and settled in Philadelphia about 1746. William White graduated from the College of Philadelphia in 1765, read divinity with Drs. Peters and Duché and went to England to be ordained, becoming a deacon in 1770 and a priest in 1772. He returned to Philadelphia and became assistant minister of Christ Church, which was united with St. Peter's. He married Mary, daughter of Mayor Harrison, in 1773, and had eight children. In 1776 he took the Oath of Allegiance to the United States and was one of two chaplains of Congress while it sat in Philadelphia. He became rector of Christ Church and St. Peter's, serving in other churches at lay meetings. He was consecrated bishop in London, Feb. 4, 1781, and in 1783 received his degree of Doctor of Divinity from the College of Philadelphia (University of Pennsylvania). In 1809 St. James', Lancaster, was added to his parishes. He ministered at his posts during the yellow fever of 1793 and cholera of 1832. Among his writings was a commentary on clerical duties, 1833, and his memoirs, 1820, enlarged in 1836. He was buried in Christ Church.

Head and shoulders facing slightly left, looking front, in clerical garb; long white hair hanging below shoulders, bushy eyebrows, alert expression; varicolored background similar in color to that of Rebecca Trissler Eichholtz (223).

The coarse brushmarks on collar and eye treatment seem typical of Eichholtz painting. This portrait, attributed to Eichholtz traditionally, has always been in the collection of the Blair family since Mrs. Thomas Blair (Florinda Cust), 1800-1878, left Kittanning, after the death of her husband in 1837, to live in Pittsburgh. Her portrait is dated 1837, see 55, 145. The Blair family knew Bishop White intimately and it is quite possible that Eichholtz may have painted him from life. As the artist must have known Bishop White in Lancaster and Philadelphia the portrait need not be considered a copy. The portrait has a direct clear style of painting. It is similar to portraits of the subject by Henry Inman except the blacks and whites are more colorful than the Inman paintings. It was cleaned in Pittsburgh for the late George D. Blair some years ago and is glass covered with a gilded mat, oval opening.

Collections: Mrs. John Cust; her daughter, Mrs. Thomas Blair (Florinda Cust); Thomas S. Blair; George D. Blair, Sr.; George D. Blair, Jr., of New Castle, deceased; Mrs. George D. Blair, Jr.

Mrs. George D. Blair, Jr., New Castle, Pa.

*870 Williamson, David

c. 1825 · Canvas · 30 x 25

David Williamson, born Nov. 8, 1753, near Strathaven, Lanarkshire, Scotland, died Jan. 28, 1831, in Baltimore, Md., was the son of John Williamson. He came to Baltimore from Scotland in 1772. His first wife was Henrietta Mitchell, *c.* 1754-1793, by whom he had seven children, three of whom reached maturity. He married his second wife, Juliana Mulett (De Mulet), *c.* 1770-1853, on Dec. 15, 1795. There were nine children by this marriage, six of whom reached maturity. Williamson, a wealthy Baltimore merchant, is said to have served as a deputy quartermaster general in the Revolution and was a commissioner of Baltimore, 1798-1805. At the time of his death he was president of the Baltimore Fire Insurance Company. A convert when he married his first wife, he was a leading Roman Catholic layman. The chapel of his countryseat, Lexington, became the Roman Catholic Church at Pikesville, Md.

Half-length figure, seated, facing slightly right front; long grey hair, blue eyes, pink complexion; slate-blue coat with brass buttons, yellow waistcoat, white stock and tie, fingers of right hand on book at lower left; brownish-red chair with brass nails, red table with golden-brown book, plain brown background in various shades.

Attributed to Eichholtz by the late Dr. J. Hall Pleasants, the portrait compares favorably with that of the Rev. J. G. E. Heckewelder (342).

Collections: George W. Williamson, son of the subject; his son, David Boerum Williamson; his son, George DeWitt Williamson; his nephew, David Williamson.

David Williamson, Chestertown, Md.

871 Wilmer, Elizabeth A.

c. 1825 · Canvas · 30 x 25 *Illus. p. 327*

Elizabeth A. Wilmer was the oldest child of James Wilmer, 1775-1831, of Philadelphia and his wife

Ann Emerson, whom he married in 1797, and granddaughter of Simon Wilmer by his first wife Ann Ringgold, and of Thomas Emerson, a native of England. She married on May 20, 1823, Lynford Lardner, 1792-1834, son of John Lardner, 1752-1825, and Margaret, daughter of John Salter, and had one son, John Lardner, a Philadelphia merchant.

Hensel: "Wilmer, Miss Elizabeth A., Later Mrs. Lyndford Landner [*sic*]."

Three-quarter-length figure of young woman, seated, facing front, head slightly tilted to left, right hand on top of left hand over arm of couch at right; light brown hair parted in center, dressed high with curls, hazel eyes; light dotted silk dress, low square neckline, lace border, high waist, short puffed sleeves, red shawl with paisley trim over left wrist, lower right arm and elbow; couch with wooden white arm, dark green or black upholstery, brass nails, draped curtain in left background, scumbled blue sky and clouds to right.

Exhibitions: Loan Exhibition of Historical Portraits, Pennsylvania Academy of the Fine Arts, 1887-1888 (476), lent by Alexander Biddle.

Collections: Mrs. Alexander Biddle (Julia Rush), niece of the subject; her son, Dr. Alexander Williams Biddle; his daughter, Mrs. J. Penn Brock (Pauline Biddle), died 1968; her son, Alexander B. Brock.

Alexander B. Brock, Philadelphia.

872 Wilmer, Nancy Ann

c. 1825 · Canvas · 30 x 25 *Illus. p. 327*

Signed, on table at left, "J. E." with illegible date.

Nancy Ann Wilmer, born 1804, died 1879, was the second child of James Wilmer, 1775-1831, and his wife Ann Emerson, and younger sister of Elizabeth A. Wilmer (871). She married Samuel Rush, born Aug. 1, 1795, died Nov. 1, 1859, son of Dr. Benjamin Rush, 1745-1813, eminent physician of Philadelphia, and his wife Julia Stockton, 1759-1848. They were the parents of William and Julia Rush (Mrs. Alexander Biddle).

Hensel: "Wilmer, Miss, Alex. J. Biddle Estate."

Three-quarter-length figure of young woman, seated, facing directly front, looking slightly left, right arm and hand resting on square end of table or wall, holding long white glove; brown hair parted in center, dressed high with curls, comb at back, blue-grey eyes; white silk dress, low neckline off shoulders trimmed with narrow lace, short puffed sleeves, high waist with silk belt, red paisley shawl over right shoulder and lower left arm, which shows a long glove above elbow; plain brownish background.

Exhibitions: Loan Exhibition of Historical Portraits, Pennsylvania Academy of the Fine Arts, 1887-1888 (475), lent by Alexander Biddle.

Collections: Mrs. Alexander Biddle (Julia Rush), daughter of the subject; her son, Dr. Alexander Williams Biddle; his daughter, Mrs. J. Penn Brock (Pauline Biddle), died 1968; her daughter, Mrs. Deborah N. Rush.

Mrs. Deborah N. Rush, Paoli, Pa.

873 Wilson, Mrs. James Patriot, Jr.

1833 · Canvas · 30 x 25

Signed on back: "Eichholtz / 1833."

Mary Clark Frazer, born Nov. 27, 1808, in New Castle, Del., died in Neshaminy, Pa., May 14, 1833, was the youngest child and only daughter of Judge William Clark Frazer (288) and his wife Susan Carpenter (289). She was married Apr. 7, 1830, to the Rev. James P. Wilson, Jr., 1809-1889, son of the Rev. James P. Wilson, minister of the First Presbyterian Church, Philadelphia. They were the parents of one child, Mary Elizabeth Wilson (Mrs. Matthew Denman Wilbur) of Newark, N. J. The Rev. James P. Wilson, Jr., married as his second wife Anna Reed Gill of Philadelphia.

Almost three-quarter-length figure of young woman, seated, facing left, head facing slightly front, right arm and hand on arm of sofa, left hand not shown; dark brown hair parted in center, curls at top and back, dark blue eyes; white dress cut low on shoulders, large puffed sleeves, high waist with wide belt and buckle, black scarf over lower parts of both arms; red-upholstered sofa at left, background brown at left, shading to grey at right. The canvas has been damaged and repaired above the right arm.

Collections: Mrs. Matthew Denman Wilbur, daughter of the subject; her daughter, Charlotte D. Wilbur; her sister, Mrs. Otto Stuhlman, Jr. (Cecil Craighead Wilbur), Chapel Hill, N. C., died 1960; her husband, Dr. Otto Stuhlman, Jr., died 1966, who willed the portrait to the North Carolina Museum of Art.

North Carolina Museum of Art, Raleigh, N. C.

874 Wiltbank, Rev. James

1838 · Canvas · 30 x 25

James Wiltbank, born Jan. 30, 1774, in Lewes, Sussex Co., Del., died in Philadelphia Mar. 19, 1842, was the son of Judge John Wiltbank, 1731-1792, and his wife Mary Stockley, died 1795, and the grandson of Cornelius Wiltbank, died 1741, and his wife Comfort Rhoads. James Wiltbank went to Philadelphia in 1788, was graduated from the University of Pennsylvania in 1791, and then studied theology. He was ordained deacon in the Protestant Episcopal Church Mar. 1, 1795, by Bishop William White (869). He was at St. Peter's parish in his native Lewes until 1809. From 1822 to 1825 he was rector of St. Matthew's Church, Francesville, Philadelphia. On Sept. 30, 1833, he was commissioned chaplain in the Navy, only to resign on October 12. He was commissioned again on Feb. 25, 1837, and held the post until his death. During this period he accompanied George Mifflin Dallas, U. S. Minister to Russia, when he went to St. Petersburg. On Oct. 23, 1799, the Rev. Wiltbank married Mary White (875). They were the parents of thirteen children.

Hostetter: "1838, Oct. 1—Dr. Wiltbank, portrait of father—$40. / sketch of himself—$10." Hensel: "Wiltbank, Dr. (Philadelphia), 1838," text, p. 24; Hensel, *Pennsylvania Magazine:* "Wiltbank, Rev. Dr. Jas. Robins, 1838."

Half-length figure, seated, facing right front, unkempt grey hair, dark eyes; black clerical gown, black stock, high white collar and sheer white tabs, red leather-bound *Holy Bible* on lap, left hand supporting it, index finger between pages; plain dark background.

Exhibitions: Eichholtz Exhibition, York, 1959 (46), lent by Mr. and Mrs. James H. Robins.

Collections: Ambrose White Wiltbank, 1812-1843, son of the subject; his sister, Mrs. Thomas Robins (Eliza Wiltbank), 1800-1888; her son, Rev. Dr. James Wiltbank Robins, Philadelphia; Thomas Robins; Mr. and Mrs. James H. Robins.

Mr. and Mrs. James H. Robins, Gladwyne, Pa.

875 Wiltbank, Mrs. James

1838 · Canvas · 30 x 25

Mary White, born July 12, 1783, died June 8, 1838, was the daughter of Peter White and his wife Elizabeth Paynter of Lewes, Del., the granddaughter of Ambrose and Elizabeth (Ratcliffe) White, and the great-granddaughter of the Rev. Wrixham White and his wife Hannah Kollock. Hannah became the second wife of Cornelius Wiltbank, died 1741, eldest son of Hermanus Wiltbank, who was the first of the Wiltbanks to settle in America. Mary White was married to James Wiltbank (874) on Oct. 23, 1799, and was the mother of thirteen children. Her husband was a grandson of Cornelius Wiltbank and his first wife, Comfort Rhoads.

Hostetter: "1838, Oct. 1—Dr. Wiltbank, portrait of wife—$30." Hensel: "Wiltbank, Mrs., 1838; Mrs. Wiltbank (nee White)," text, p. 24; Hensel, *Pennsylvania Magazine:* "Wiltbank, Mrs., Mrs. H. V. Allieu, 1838."

Half-length figure, seated, facing almost front; curly dark brown hair, hazel eyes; black dress, embroidered white yoke with large double collar, full long sleeves, right hand holding long chain necklace, dull red shawl over right shoulder and arm; touch of red behind left arm, background varicolored greys and olive, lighter behind right shoulder.

Collections: Ambrose White Wiltbank, son of the subject; his sister, Mrs. Thomas Robins (Eliza Wiltbank); her daughter Isabel Robins Clark; her daughter, Mrs. Henry V. Allieu (Eliza R. Clark) and her husband; their daughter, Mrs. Isabel F. Zappone.

Mrs. Isabel F. Zappone, Washington, D. C.

876 Wiltbank, Dr. John

1838 · Canvas

John Wiltbank, born in Philadelphia Feb. 14, 1804, died there Sept. 11, 1860, was the oldest son of the Rev. James Wiltbank (874) and his wife Mary White (875). After receiving an M.A. degree in 1821 from the University of Pennsylvania, he was graduated from its medical department in 1825. Dr. Wiltbank attained eminence in his profession in Philadelphia. He was physician to the House of Refuge, 1829-1831, was obstetrician to the Philadelphia Hospital, filled the chair of Obstetrics and Diseases of Women and Children at the Pennsylvania Medical College, 1843-1851, and was a member of various professional societies. For more than thirty years he was a vestryman of St. Stephen's Protestant Episcopal Church. On Jan. 16, 1829, Dr. Wiltbank married Elizabeth Stones, May 4, 1809 - Feb. 5, 1888. They had four sons and eight daughters.

Hostetter: "1838, Oct. 1—Dr. Wiltbank, portrait of father—$40. / sketch of himself—$10." Hensel: "Wiltbank, Dr., (Philadelphia), 1838," except in *Pennsylvania Magazine*.

These Hostetter entries seem to indicate that the commission for the portraits was made by Dr. John Wiltbank, and are to be interpreted as the portrait of his father (874) and an unlocated one of himself. Confusion in the Hensel lists may be explained by the elder Wiltbank's having also been known as "Doctor."

Unlocated.

877 Wiltbank, Sarah Ann

c. 1835 · Canvas · *c.* 30 x 25

Sarah Ann Wiltbank, known as Sally, born Mar. 16, 1810, died Feb. 13, 1836, was the third daughter of the Rev. James Wiltbank (874) and his wife Mary White (875).

Hensel: "Wiltbank, Miss Sarah, Mrs. R. S. Hunter."

Half-length figure, seated, facing front, head slightly to left; eyes looking to left, loose brown hair curled and worn high at back, long earring on left ear; brown dress with large puff sleeves tapering to lace ruffles at wrist, fringed pink scarf tied at front of blouse, in lower right corner a basket of flowers held by right hand, jeweled ring on index finger, fingers of left hand touching upper part of bouquet; plain background, darker to left.

Exhibitions: Eichholtz Exhibition, York, 1959 (47), lent by Mr. and Mrs. James H. Robins, Gladwyne, Pa.

Collections: Mrs. R. S. Hunter, niece of the subject (1912); Thomas Robins; James H. Robins, grandnephew of the subject.

Mr. and Mrs. James H. Robins, Gladwyne, Pa.

878 Witmer, Mrs. Abraham

1813 · Canvas · 28¼ x 23½ *Illus. p. 298*

Anna Catherine Burg, born 1784, died 1869, was the daughter of John Burg (90) and his wife Maria Barbara Eberle of Lancaster. She married Abraham Witmer, son of Abraham Witmer, builder of the bridge (1800) over the Conestoga River bearing his name. Mrs. Witmer provided in her will for the founding of a home for elderly women "in my native city of Lancaster," the Ann C. Witmer Home, which still exists in Lancaster.

Ledger: "1813, Jan. 14—Abraham Witmer Junr. Dr. / To a Portrait of Mrs. Witmer / To frame for do—£ 12 7 6." Hensel: "Witmer, Mrs. Ann C."

Three-quarter-length figure of young woman, seated, facing left front, hands folded on lap at left; dark brown hair parted in center and combed away from face, hazel eyes, rosy complexion; low-necked, off-shoulder, plum-colored satin gown with short puffed sleeves, sheer white lace kerchief collar over shoulders and bodice, ring with jewel on right index finger, greenish-grey shawl over right arm and behind figure at right; red-upholstered chair back to right, brown background behind figure, red curtain upper left, to left of it a fluted grey column and base, to far left yellowish and light olive background.

An unsuccessful effort was made to trace the ownership of this painting in Massachusetts. A label on the back of the portrait, now hanging at the Witmer Home, confirms former ownership by Miss (or Mrs.) Grinnell. No records have been found to indicate when the portrait was first hung in the home, which was not opened until 1889, twenty years after Mrs. Witmer's death. Its present location was verified in 1967, although reported previously by Mrs. John P. Herr.

Exhibitions: Lancaster Exhibition, 1912 (256), as Mrs. Ann C. Witmer, owned by Katherine R. Grinnell, Greenfield, Mass.

Collections: Katherine R. Grinnell, granddaughter of the subject (1912); Ann C. Witmer Home.

Ann C. Witmer Home, Lancaster.

879 Witmer, Henry

1813 · Canvas

Ledger: "1813, Oct. 1—Henry Witmer, Philadelphia, Dr. / To 1 portrait—£ 7 10 0."

The Henry Witmer of this commission was probably the Philadelphia tavern keeper of that name.

Unlocated.

880 Wolff, Barnard

1811 · Panel · 7¼ x 5½

Barnard Wolff, born Feb. 6, 1790, died Dec. 15, 1871, married Judith Ann Heyser, 1794-1860, in Chambersburg on Apr. 6, 1814. He was a private in Capt. Jeremiah Snider's company in 1812. A bridle-bit maker and hardware store proprietor, Wolff was a trustee and for a time president of the

Theological Seminary and a trustee of Marshall College in Lancaster.

Half-length figure of young man, profile, facing left; dark reddish curly hair, blue eyes, ruddy complexion; white stock, tie and shirt, grey waistcoat, black coat with rolled collar, double-notched lapel; plain dark grey background. Inscribed in ink on back: "Barnard Wolff's likeness / Taken in his 21st year in June / 1811 by Eichholtz / Lancaster."

Exhibitions: Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (29), lent by Miss Nellie Appel; Eichholtz Exhibition, York, 1959 (9), lent by Miss Ellen (Nellie) Appel.

Collections: Descended in the family to Mrs. Theodore Appel (Susan Wolff); her daughter, Miss Nellie Appel.

Miss Nellie Appel, Lancaster.

*881 Woman in Black Dress

Before 1810 · Panel · 9⅜ x 7⅛

Almost three-quarter-length figure, facing left front, head left, profile; sheer white cap with lace border, black ribbon around cap with bow at front; short-sleeved black dress with high ruffled lace collar, long dark gloves, hands not shown; plain background.

This portrait, found in Lancaster, shows characteristics of some early documented panels by Eichholtz. It must be dated very early because of the smallness of scale of the figure in the painted oval and the very coarse brushwork in the collar and cap.

Collections: Collection of Edgar William and Bernice Chrysler Garbisch.

Edgar William and Bernice Chrysler Garbisch, New York City.

*882 Worcester, Rev. Thomas

c. 1825 · Canvas · *c.* 29½ x 24½

Thomas Worcester, born in Thornton, N. H., Apr. 15, 1795, died in Waltham, Mass., Aug. 12, 1878, was the son of Noah Worcester, born 1758, a Unitarian clergyman of New Hampshire. Thomas Worcester was graduated from Harvard in 1818, and had nearly completed the course in divinity there when he became a Swedenborgian. He was leader and founder of the New Church in Massachusetts, its pastor in Boston, 1821-1867, president of its general convention, 1839-1875, and of its state association for most of his life. From 1854 to 1860 he was an overseer of Harvard, which conferred an honorary D.D. on him in 1856. He wrote for the press, published a number of sermons, and edited the *New Jerusalem Magazine*.

Half-length figure, seated, facing front, head slightly left; grey eyes, slightly reddish-brown hair and sideburns, pink cheeks and lips; blue-black coat, black waistcoat, white shirt, stock, collar and tie, left arm on light brown wooden chair back, upholstered in crimson, in left hand a calf-bound book with gold tooling and gilt-edged pages, with lettering on scarlet title label: "New / Jerusalem / Magazin [*sic*]"; plain dark brown background.

It is possible that the portrait was sold by the listed owner before 1965. If not, it is believed to be in storage.

Exhibitions: Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (30), lent by Edward Grant Eichholtz.

Collections: Anna J. Magee, Philadelphia, 1920; Magee collection sale, 1924; Edward Grant Eichholtz, grandson of the artist, Philadelphia; his daughter, Mrs. Katherine Hartwell, Los Angeles, Calif., died 1965.

Unlocated.

883 Worrel, Mr.

1809 · Panel

Ledger: "1809, July 8—Mr. Worrel Dr. / To painting profile—£ 0 18 9."

The "Mr. Worrel" of this commission, marked paid, was possibly Benjamin Worrell (or Worrall) of Columbia, a member of the Presbyterian Church, 1808-1822, and of the fire company of that town in 1814.

Unlocated.

884 Yarnes, Son of William

1828 · Canvas

Hostetter: "1828, May 1—William Yarnes, full length portrait of son—$40."

Unlocated.

885 Yarrell, Thomas

1826 · Canvas · 30 x 25 *Illus. p. 329*

Signed on back: "Eichholtz / 1826."

Thomas Yarrell of Lancaster, born 1784, died June 14, 1844, was one of the sixteen early professional pedagogues under the Lancastrian System. Under the Common School Act of 1834 he became

principal in the male department of one of the two primary schools. In 1838 he married Augusta Rosina Hubley, 1776-1822, twin sister of Juliana and daughter of Major John Hubley, 1747-1821 (370) and his wife Mary Magdalena Lawman, 1752-1825. As the Rev. Thomas Yarrell he preached at the Donegal and Maytown Reformed churches for the benefit of the Scotch-Irish settlers.

Half-length figure of large man, seated, facing left front; wavy hair, sideburns; high white collar, stock and pleated shirt frill with small jeweled pin, light waistcoat, dark jacket with high rolled collar and deep-notched lapel, grey-gloved left hand holding a glove over back of red-upholstered chair at lower right; plain background.

An unmounted reproduction of this portrait, dated 1826, owned by Mrs. John Hubley, is in Photo Album I, and a mounted photograph with only the title in Album II, both made in 1912, but the portrait was not listed in the 1912 Lancaster Exhibition Catalogue.

Collections: Descended in the family of the subject's wife to Alfred A. Hubley, died 1870, of Lancaster, her grandnephew; his daughter-in-law, Mrs. Warren F. Hubley (Anna Emlen).

Mrs. Warren F. Hubley, East Orange, N. J.

886 Yeates, Mrs. Jasper

1810 · Canvas · 29 x 23¾ *Illus. p. 291*

Sarah Shippen Burd, born Jan. 11, 1748, in Philadelphia, died Oct. 25, 1829, in Lancaster, was the daughter of James Burd and his wife Sarah Shippen and a granddaughter of Edward Shippen and his wife Sarah Plumley. On Dec. 30, 1767, she married Jasper Yeates, 1745-1817, eminent Lancaster lawyer, Revolutionary War officer, and from 1791 to 1817 associate justice of the Pennsylvania Supreme Court. They were the parents of ten children, several dying in infancy.

Jasper Yeates, Account Book, 1764-1816, 272: "1810, Dec. 7—To cash paid Jacob Eicholtz [*sic*] for Mrs. Yeates's & / Revd. Dr. Smith's Portraits—45 dr. = £16. s17. d6. / To do. P. do. . . . on Account of the Frames—5 dr. = £1. s17. d6."

Three-quarter-length figure of large elderly woman, seated, facing right front, right hand on lap, left hand not shown; light red hair, elaborate white cap ruffled around face with lace and many silk ribbon bows above, blue eyes, double chin; sheer white guimpe crossed in front, long-sleeved black dress, black lace shawl over upper arms, right hand holding large crumpled handkerchief; red chair back with brass nails to left, plain background of shaded greys and greens. The portrait is reported to have been restored by a woman in Philadelphia some years ago.

Seen in November, 1962, at the New York residence of Miss Lilly Beall, this portrait and one of Jasper Yeates not seen, but formerly in the same collection, now believed to be the one painted by Thomas Sully in 1808, were probably the two paintings of these subjects attributed to Eichholtz in the 1912 Lancaster Exhibition, lent by Mrs. W. S. Amwake of Paradise, whose relationship to them, if any, is not determined. The portraits were eventually sold in the Lancaster area to Miss Beall (pronounced Bell), a great-great-granddaughter of Mary Shippen Burd (Mrs. Peter Grubb II), died 1776, a sister of Mrs. Yeates. Both the Sully portrait of Jasper Yeates and the Eichholtz portrait of Mrs. Yeates documented in the Yeates account book, are now in the same collection. A later entry than the one cited above, p. 274, dated Jan. 14, 1811, records payment to Eichholtz for frames for the portraits of Dr. Smith (781) and Mrs. Yeates and "for Box for both."

Exhibitions: Lancaster Exhibition, 1912 (258), owned by Mrs. W. S. Amwake, Paradise.

Collections: Mrs. W. S. Amwake; Miss M. Lilly Beall, died 1966 (purchase from Grover C. Waitz, Lancaster dealer); her nephew, George Tucker Smith, Jr.

George Tucker Smith, Jr., Richmond, Va.

*887 Young Man in Black Frock Coat

Before 1810 · Panel · 9½ x 7⅛

Half-length figure of young man, seated, facing left, head in profile; hair worn long, curling upward at back, sideburns, large Roman nose; white collar, stock and tie, black coat with deeply notched lapels and high collar; plain background, painted spandrels surrounding oval, much lighter in value than the background.

This portrait was purchased in Lancaster and bears a resemblance to the early profile panels painted by Eichholtz.

Collections: Collection of Edgar William and Bernice Chrysler Garbisch.

Edgar William and Bernice Chrysler Garbisch, New York City.

888 Zell, Jacob S.

1813 · Canvas · 30 x 25 *Illus. p. 298*

Jacob S. Zell was born around 1796, the son of John Zell of Churchtown, Lancaster Co. He married Margaret Evans (889), daughter of Samuel Evans, 1758-1805, and his wife Frances Lowrey, 1775-1850. Both Zell and his wife are buried in the Old Donegal Presbyterian Churchyard, Lancaster Co., near Mount Joy.

Ledger: See entries under Frances Evans (252) mother of Mrs. Jacob Zell. Hensel, Supplement, 1912: "Zell, Jacob (owned by Mrs. M. Z. Hallman, Louisville, Kentucky), 1813."

Three-quarter figure, young man, seated, facing left front, right hand over brown-upholstered chair arm; thick dark brown hair with sideburns, brown eyes; white collar and neckband with short bow tie, black jacket fastened high at neck, metal buttons; dark red curtain in left background, other background shades of brown.

Exhibitions: Eichholtz Exhibition, York, 1959 (18), lent by the Lancaster County Historical Society.

Collections: From the subject and his wife to Thomas Zell, their son; Mrs. Charles Morford Hallman (Margaret Lowrey Zell), granddaughter of the subject; bequest of Charles M. Hallman Estate to the Lancaster County Historical Society, 1950.

Lancaster County Historical Society, Lancaster.

889 Zell, Mrs. Jacob S.

1813 · Canvas · 30 x 25 *Illus. p. 298*

Signed on back: "Eichholtz 1813."

Margaret Evans was born Sept. 14, 1797, died Nov. 1, 1848, daughter of Samuel Evans, 1758-1805, and his wife Frances Lowrey, 1775-1850. She was the granddaughter of Evan Evans, 1732-1794, and his wife Margaret Nevin, and Colonel Alexander Lowrey of Donegal Twp., and his wife Ann West Alricks, 1730-1791. She married Jacob S. Zell (888).

Ledger: See entries under Frances Evans (252), mother of Mrs. Jacob Zell. Hensel, Supplement, 1912: "Mrs. Jacob Zell (owned by Mrs. M. Z. Hallman, Louisville, Kentucky), 1813."

Three-quarter figure, young woman, seated, facing right front, right hand on lap, left hand over red shawl on back of gold-colored couch; light brown hair flatly combed, curls around face, light brown eyes, pink cheeks, low-neck white gown with short puffed sleeve; reddish-brown background.

Collections: From the subject and her husband to Thomas Zell, their son; Mrs. Charles Morford Hallman (Margaret Lowrey Zell), granddaughter of the subject; bequest of Charles M. Hallman Estate to the Lancaster County Historical Society, 1950.

Lancaster County Historical Society, Lancaster.

CATALOGUE

MISCELLANEOUS PAINTINGS

890 Allegorical Representation of Water

c. 1837 · Metal · 32¼ x 24¾

Hensel, Miscellaneous Paintings: "Painting for Union Fire Co., on metal, for decoration of hose carriage. Allegorical representation of water, including figures of Neptune, Venus, mermaids and mermen mounted upon and disporting with dolphins. Property of Union Fire Co." Text, p. 14; *Pennsylvania Magazine,* p. 58.

This painting was probably done at the time Eichholtz wrote to Robert Lindsay, Mar. 28, 1837, "painted a handsome banner for Union Fire Co. of which J. E. is a member—had to paint one for each of the other companies in Lancaster. Paraded in fire armor to encourage the younger men." The painting for the Union Fire Company has been reported as part of the celebration of a new Lancaster water system.

Unlocated.

*891 André, The Capture of Major

Before 1809 · Panel · 9¼ x 12

A crudely drawn painting on panel; group of four men, three of whom are in uniform carrying bayonets; principal figure on a white horse, wearing a high hat and a long overcoat; scene depicted under a large tree to the right with landscape and sky beyond.

This small painting descended to the grandson of the artist Edward Grant Eichholtz and was supposedly painted by the artist at an early age. Researchers at the Frick Art Reference Library suggest that the costumes are of a later date than 1788, the date known by the Eichholtz family. Carl W. Drepperd stated that Major André, while a prisoner of war on parole at Lancaster, taught young boys to draw, among them Robert Fulton. Eichholtz may have imagined the scene of this painting from hearsay, using later costumes as he knew them, or he may have copied another painting.

Exhibitions: Eichholtz Exhibition, York, 1959 (1), illustrated opposite p. 3, lent by Mrs. Louise C. Estill.

Collections: Edward Grant Eichholtz, grandson of the artist; his daughter Mrs. Louise C. Estill.

Mrs. Louise C. Estill, Cape May, N. J.

*892 Cape Henlopen (copy after Thomas Birch)

1832 · Canvas · 27 x 30 *Illus. p. 365*

Seascape with many sailing vessels, lighthouse on a point of land, wrecked vessel on shore, figures on a beach; dark blue sea with whitecaps, pale greenish-blue sky almost entirely covered with white clouds where sea gulls fly; beached vessel painted reddish-brown with two black stripes on hull; pieces of dark brown wreckage on beach to the left.

Cape Henlopen is in Delaware, across the Delaware Bay from Cape May, N. J. The painting was relined in 1958 at the Philadelphia Museum of Art. Pieces of newspaper bearing the date 1832 were found under the stretcher bars, evidence that the painting was done about that time since the canvas had never been restretched. Except for differences in the sky treatment, the Eichholtz painting appears to be a faithful copy of a signed painting, 20 x 30, by Thomas Birch (1779-1851), also dated 1832. This painting was bequeathed in 1962 to the Boston Museum of Fine Arts as part of the M. & M. Karolik Collection, where it bears the title "Stranded Ship by a Lighthouse." It is not included in the Karolik Collection Catalogue, 1949, and has not been identified with any specific Birch painting listed in the Rutledge index of the Pennsylvania Academy of the Fine Arts exhibitions of the 1830's.

Exhibitions: Philadelphia Art Alliance, 1936; Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (35); Eichholtz Exhibition, York, 1959 (29); loan to American Embassy, Buenos Aires, 1950-1952; loan to American Embassy, San Salvador, 1953-1958.

Collections: Mrs. Alphonso C. Ireland (Cecilia Ellis Lindsay), Philadelphia, granddaughter of the artist; presented in 1930 by Mrs. William M. Wills, daughter of Mrs. Ireland, to the Philadelphia Museum of Art.

Philadelphia Museum of Art.

893 Capuchin Chapel, Interior (sketch after Sully's copy)

1821 or after · Ink on paper · 8⅜ x 6½

Line sketch of interior room plan of church, with outline of figure of a friar near altar. No details. See 894.

This sketch is in the Common Place Book of Jacob Eichholtz opposite the page numbered 45, with the

following notation: "Remarks on Sully's Copy of [*these three words legible but scratched*] Capuchin Ch. / The light from the window is four times as / light as the light falling on the floor. / The screen in the center is a perfectly transparent darkish greenish wash. / The light falling on the floor partakes of a light greenish olive / The pictures on each side very slight, a mere wash / The red gown of friar kept down to a / sober tint, the lights not very bright, / figures in the background considerably dark."

Collections: Grover C. Waitz, Lancaster, 1932; Henry S. Borneman; the Free Library of Philadelphia, Rare Book Department (Borneman Collection), 1955.

Rare Book Department, Free Library of Philadelphia.

894 Capuchin Chapel, Interior (after Sully's copy from Granet)

1821-1826 · Canvas · 68 x 50

William H. Miller, Index to Letters, Apr. 17, 1835; *Pittsburgh Daily Advocate and Advertiser,* Aug. 8, 1834, p. 2, col. 3; *The Lancaster Union,* Oct. 7, 1834. Hensel, Miscellaneous Paintings: "Eichholtz had on exhibition in Lancaster, for the benefit of the poor, three paintings—The Interior of a Capuchin Chapel, the Lord's Supper and the Death of Abel. It is not known who purchased them."

The original "Capuchin Chapel" (a view of the choir of the church of the Capuchins, Santa Maria della Concezione, Piazza Barberine, Rome) was painted by François Marius Granet, 1775-1849, and exhibited in the Paris Salon of 1819. It was so popular that Granet himself made sixteen copies to meet the demands of his wealthy patrons. One of these was owned by Benjamin Wiggins of Boston, a copy from which, measuring 68 x 51, was completed by Thomas Sully on Oct. 9, 1821. Sully's painting was sent to Mexico in 1826 to Joel Roberts Poinsett, 1779-1851, the first U. S. minister to Mexico, 1825-1829, and sold by him. The location of the Eichholtz copy after Sully is unknown since it was exhibited in Lancaster in October, 1834. It had also been exhibited in Pittsburgh at Concert Hall in August of the same year. The dimensions are quoted in the letter from Eichholtz to the Robert Lindsays as "4 feet 2 ins. by 5 ft. 8 in."

Unlocated.

895 Conestoga Creek

Before 1833 · Canvas · 11 x 16¾

Landscape with winding stream, hills, and trees with suggestion of a town on distant horizon; brownish-yellow fields, dull green trees and bushes; pale blue sky; large tree at right with brown foliage; reddish church spire rising from background; no figures of people included.

Conestoga Creek rises near the line which separates Berks Co. from Lancaster Co., and enters the Susquehanna River about ten miles from Lancaster. The father of the artist owned property in this area. This painting when last seen at the residence of Edward Grant Eichholtz was in need of cleaning and lacked the colorful finish of the almost similar scene (897) painted in 1833. According to the last owner, the painting was destroyed after it had suffered irreparable damage from a flash flood near Philadelphia about 1960.

Exhibitions: Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (32), lent by Edward Grant Eichholtz.

Collections: Edward Grant Eichholtz, grandson of the artist; his daughter, Mrs. Louise C. Estill, Cape May, N. J.

Destroyed.

896 Conestoga Creek and Lancaster, Sketch for

1833 · Sepia ink and pencil on paper · 8½ x 13⅞

Illus. p. 368

Stream winding through hilly landscape with trees in foreground, buildings on bank of stream, suggestion of church spires and town against distant hills and sky; no figures; faint pencil notes in sky above hills at right; in ink at lower left, "front water rather / dark, / water lighter in front near the cabin" and at right, "white board lying on the building" and above this, in pencil, "water seen through / the trees on the right."

This sketch is on the upper half of a folded sheet of thin paper, 16⅞ x 13⅞. On the lower half are notes by the artist recording portraits of George Washington, and portraits for George Mayer, including Mrs. Mayer, and daughter Serena, with various dates from 1833 to 1836. The scene depicted is almost identical to the oil painting (897) but is without figures, and was probably drawn the same year as the signed and dated work.

Collections: William H. Miller, 1854-1928, grandson of the artist; Mr. and Mrs. Henry Miller Dubbs (his grandson); Mrs. James H. Beal.

Mrs. James H. Beal, Pittsburgh.

897 Conestoga Creek and Lancaster

1833 · Canvas · 18 x 30 *Illus. p. 369*

Signed, l. r.: "J. Eichholtz / 1833."

Hensel, Supplement, miscellaneous list, p. 39: "Landscape, Lancaster on the Conestoga, owned by Geo. Demuth, artist's grandson, 4612 Kingsessing Avenue, Philadelphia."

Landscape with winding stream, trees, and hills; buildings and church spires of the town of Lancaster against distant background hills; sky in warm pink greys, pink and mauve clouds; autumn foliage of gold, dark green, red; brush fire beyond the stream at left; small building on the near shore in center foreground; standing man, pointing to distant view, seated woman to left holding a paper, walking woman holding hand of small child in right foreground. Signature in small block letters.

This autumn scene is probably the painting referred to in notes made by William H. Miller from a letter by Eichholtz to his daughter Catharine (Mrs. Robert Lindsay) in Philadelphia, dated Sept. 22, 1833, in which he said that he would finish her landscape that week after another frost "will do the business." In an earlier letter to the Lindsays, he mentioned going out to Kreider's Hill to see the sunset. From deeds of 1788 and 1790, we know the father of the artist owned property by Conestoga Creek, possibly in the vicinity of this scene. No landscape has been inherited from the Lindsay family, but Robert Lindsay was the lender of a painting View Near Lancaster (924) in the 1844 Annual exhibition of the Artists' Fund Society (43), Philadelphia (Rutledge, 70). That unidentified painting may have passed from Mrs. Lindsay to her sister Margaret Amelia Eichholtz (Mrs. Emanuel Demuth), mother of George Demuth, and is possibly the above landscape. See sketch 896.

Collections: George Demuth (1912), grandson of the artist; his daughter, Miss Vera Demuth until 1950; Mrs. James H. Beal; gift to the Pennsylvania Academy of the Fine Arts, 1961.

Pennsylvania Academy of the Fine Arts, Philadelphia.

898 Crucifixion (after Peter Paul Rubens)

1831 or after · Canvas · 46½ x 32½ *Illus. p. 365*

Hostetter (out of chronological order, 111): "Ardmore—The Crucifixion of our Savior." Hensel, Miscellaneous Paintings: "The Crucifixion, W. H. Miller."

Full-length figure, nude with loincloth, on cross in foreground, at top of cross a scroll with inscription ending "Rex Judaeorum"; dark brownish-red sky, red sun at left almost obscured by dark clouds, light shining behind clouds on walls and buildings of city in distance, to left, deep shadow over hills to right; middle ground dark, rock formation in foreground.

The exact source for this painting has not been determined. It is closely related to a Crucifixion by Rubens dated 1614-1615 and now in the Alte Pinakothek, Munich. Slight variants in the composition of Eichholtz could be his own or based on a copy or an engraving of the Rubens painting used by him. In the Pennsylvania Academy of the Fine Arts 21st Annual Exhibition (1831), there was exhibited a copy by Ferdinand de Brackelaer, 1792-1883, of Rubens' famous Triptych in the Antwerp Cathedral. Eichholtz made extensive color notes on the central panel, "Descent from the Cross," on the reverse side of a printed paper about the painting on exhibition (Miller Papers). So far as is known he did not copy the "Descent." The Eichholtz "Crucifixion" was cleaned and relined in 1962. It is not known when Eichholtz painted it, but it no doubt became the property of William H. Miller, 1854-1928, a grandson of the artist who once lived at Ardmore, and who inherited family paintings from the Eichholtz house on South Lime Street after the death of the artist's son Robert Lindsay Eichholtz in 1912. Helen Miller Wellens presented the painting to St. James' Church in memory of Anna Mary Eichholtz, 1820-1882, daughter of the artist (191), wife of David Miller, 1795-1858 (578).

Collections: Probably from Robert Lindsay Eichholtz to William H. Miller, grandson of the artist; his daughter, Mrs. Helen Miller Wellens, later Mrs. Henry A. Dubbs; presented by her in 1915 to St. James' Church, Lancaster.

St. James' Church, Lancaster.

899 Death of Abel

Before 1834 · Canvas

Hensel, Miscellaneous Paintings: "The Death of Abel."

Hensel states: "Eichholtz had on exhibition in Lancaster, for the benefit of the poor, three paintings—The interior of a Capuchin Chapel [894] the Lord's Supper [913] and the Death of Abel. It is not known who purchased them." The Pittsburgh *Daily Advocate and Advertiser,* Aug. 8, 1834, reported the exhibition of the same "three very fine paintings" at Concert Hall, Pittsburgh.

A small painting called Death of Abel, said to be by Eichholtz, was sold at auction in Lancaster on Jan. 19, 1951. It has not been seen by the compiler. There were many paintings of this popular subject in the past and, regardless of any history, an unsigned painting of this nature would be difficult to verify.

Unlocated.

*900 Death of Virginia

Before 1839 · Canvas

In the Pittsburgh *Daily Advocate and Advertiser,* June 7, 1839, p. 2, col. 2, appeared a paragraph concerning "Two fine historical pictures at Concert Hall, Penn Street." The titles given were the *Death of Virginia* and the *Assassination of Julius Caesar,* "both by the same hand, a young and promising [*sic*] artist of Lancaster, Pa." It is thought that the "Mark Antony Delivering Oration over Body of Caesar" (915) was one of the paintings exhibited. There is no other documentary evidence regarding a "Death of Virginia." Both paintings were called "sanguinary scenes in Roman history."

The painting or engraving from which Eichholtz may have derived his composition is not known. The "Death of Virginia" subject had been popular with neoclassical artists. The engraving by Hubert François Gravelot, 1699-1773, was used as a frontispiece for Charles Rollin's popular *Roman History,* II, in a number of French and English editions from 1739. The English painter Nathaniel Dance's painting of about 1760 was widely known through an engraving by Johann Gottfried Haid, 1710-1776. Other known paintings by Europeans would not have been known to Eichholtz, except possibly the one by Jordaens exhibited in Philadelphia in 1811 at the First Annual Exhibition of the Society of Artists of the United States (200), and more probably the "Death of Virginia" by Giacinto Riboni, died *c.* 1839 (after Baron Cammucini), exhibited in the Second Annual Exhibition, Artists' Fund Society of Philadelphia, 1836 (114).

Unlocated.

901 Dog (formerly Eichholtz fire screen)

1831 · Canvas · 29¼ x 23¼

Full figure of brown and yellow dog of undetermined breed, lying on ground, facing left, head turned right front; "human eyes," long ears, bushy tail; green foliage and cloudy sky in background.

This painting, larger and with more landscape, was used as a fire screen in the house of the artist and has always been at 46 South Lime Street, Lancaster. The present owner had it cut down and framed. It now hangs over a fireplace. A label on the wood stretcher says that it was painted by Eichholtz in 1831. According to tradition, the dog was the family pet. See Henderson, "Jacob Eichholtz, His Life and Paintings," 20. The listed owner is not a descendant of the artist.

Collections: Robert Lindsay Eichholtz, son of the artist; his step-daughter, Susan Ziegler; Mrs. George T. Norris.

Mrs. George T. Norris, Lancaster.

902 "Dorothea"

1841 · Canvas · 21 x 13¾ *Illus. p. 366*

Signed, l. r.: "J. E. 1841."

Hensel: "Dorothea, a figure, owned by Mrs. Angelica K. Smith, of Intercourse, a daughter of the artist."

Young woman dressed in boy's clothes, with trousers rolled above knees, seated on a rock, with bare feet over a stream in the mountains; blue eyes, light brown hair over shoulders, white blouse with pink buttons on cuff of rose-pink jacket, white underpants, black hat with black cane on rock, black boots on shoreline; landscape background, with pink and blue flowers lower left, rocks and dark green and brown foliage above the figure, violet-colored mountain in background, with blue sky and light grey clouds.

The character "Dorothea" appears in Cervantes' *Don Quixote.*

Exhibitions: Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (34), lent by the Philadelphia Museum of Art; Eichholtz Exhibition, York, 1959 (58), lent by the Philadelphia Museum of Art.

Collections: Mrs. Harmony A. Smith (Angelica Kauffman Eichholtz), daughter of the artist, 1826-1916; Mrs. Alphonso C. Ireland (Cecilia Ellis Lindsay), 1838-1900, Philadelphia, granddaughter of the artist; Mrs. William M. Wills (Julia H. Ireland), great-granddaughter of the artist; presented in 1930 to the Philadelphia Museum of Art.

Philadelphia Museum of Art.

*903 Farmyard Scene

Canvas · 18 x 24 *Illus. p. 366*

A farmhouse surrounded by trees, green and brown; two small figures at left; stream forming pool and waterfall in front of house, ducks swimming in pool; cows grazing between figures and house; boulders in right foreground, stump of tree to left; pale blue sky with clouds.

This unsigned painting, one of the few landscapes by Eichholtz, was always in the Henry Clay Eichholtz branch of the family which moved from Lancaster to Baltimore. It was sold in 1949.

Collections: Edward Eichholtz Emich, 1898-1963, Baltimore, Md., great-grandson of the artist; Norton Asner, Baltimore.

Norton Asner, Baltimore, Md.

904 Head of Christ (after Guido Reni)

Before 1830 · Panel · 9 x 7⅜

Hensel, Miscellaneous Paintings: "'Ecce Homo,' H. C. Eichholtz."

Head and shoulders, torso facing slightly left, upturned head slightly to right; brown eyes, long, curling brownish-grey hair to shoulders, grey-brown beard; scarlet mantle around back and over upper arms; plain brown background, lighter where halo would be. The red garment appears to have been painted to lower edge and the spandrels, forming a dark brown oval opening for the subject, may have been superimposed.

This painting was probably derived by Eichholtz from the engraving after a painting by Guido Reni by John Rogers and entitled "Our Redeemer." In the engraving the head of the subject has a crown of thorns and is more heavily bearded. The painting appears on a table to left in the Eichholtz self-portrait (207) owned by Dr. John E. Eichholtz. On the reverse side of the panel is a sketch, "Head of Infant" (338). The present frame has been cut down from the elaborate one which was used by the artist's granddaughters. There may have been a mat over the corners of the panel when originally framed.

Collections: Henry Clay Eichholtz, son of the artist (1912); his daughter, Miss Katharine Todd Eichholtz; gift to Mrs. James H. Beal, great-granddaughter of the artist (1953); gift to Dr. John E. Eichholtz, grandson of Henry Clay Eichholtz (1961).

Dr. John E. Eichholtz, Devon, Pa.

905 Head of Prophet

c. 1813 · Panel · 8½ x 6

Hensel, Supplement only: "Eichholtz, Rubens (artist's eldest son—owned by Mr. Geo. Demuth, Philadelphia. Sketch of Hebrew prophet on reverse of canvas)."

Sketch in oil, head and shoulders of a man looking up to right, long grey hair and beard, rust-red garment. On reverse, Rubens Mayer Eichholtz (226).

Collections: George Demuth (1912), probably inherited from his mother, Mrs. Emanuel Demuth, who was Margaret Amelia Eichholtz, 1814-1882, a daughter of the artist by his first wife; his daughter, Miss Vera Demuth; Mrs. James H. Beal, 1950; gift, 1961, to the Pennsylvania Academy of the Fine Arts.

Pennsylvania Academy of the Fine Arts, Philadelphia.

906 Incident of the Revolution, An

1831 · Canvas · 48½ x 66 *Illus. p. 367*

Signed, l. r. on step: "J. Eichholtz—1831."

Hensel, Miscellaneous Paintings: "Washington and His Generals—Large composition, numerous figures, owned by Mr. Mullen of Upsal, Pa."

A dramatic scene with people, horses and a small dog around a water pump outside a grey farmhouse with a barn in left middle distance, a green, brown, and gold hilly landscape beyond, under a pale blue sky with shades of lavender and gold and many warmly colored clouds. The scene depicts George Washington on a white horse and uniformed officers on horseback surprising Gen. Charles Lee in the act of pumping water for the cook-maid in a farmyard.

The maid, fleeing toward the house, is witnessed by people seen at the windows, and an elderly woman with a white cap and walking stick standing on the porch entrance. A Negro attendant of the farm approaches another rider toward the barn at left. It is a colorful well-composed scene and is one of the few compositions of the artist containing a number of figures with animals.

The incident of Gen. Lee being found by Washington and his officers while he was at the pump of a country farmhouse is quoted in the second edition of the catalogue of the 21st Annual Exhibition, the Pennsylvania Academy, 1831, p. 15, and is requoted in the M. and M. Karolik Collection catalogue. The story was taken from Green's *Anecdotes of the War,* a copy of which has not been located. It has been assumed that this signed and dated painting is an original composition.

Exhibitions: 21st Annual, the Pennsylvania Academy of the Fine Arts, Philadelphia, 1831, pp. 15, 38, "Revolutionary Anecdote" (Gen. Charles Lee as scullion) (first attempt in historical composition); 8th Annual, Artists' Fund Society, Philadelphia, 1843 (134), "An Incident in the Life of Gen. Washington," lent by W. C. Mullin (Mullen).

Collections: W. C. Mullen, Upsal, Pa., 1912; with John Levy, New York, 1945; M. and M. Karolik Collection, the Museum of Fine Arts, Boston (catalogue, M. and M. Karolik Collection of American Paintings, 1815 to 1865, No. 112, illus. p. 249).

Museum of Fine Arts, Boston, Mass.

**907 Italian Lake, An

Canvas · 24½ x 36

Hensel, Miscellaneous Paintings: "A landscape representing an Italian lake in the mountains, owned by Mrs. Ireland, of 3903 Walnut Street, Phila., a granddaughter of the artist."

An expansive landscape with water; on high cliff to left a monastery surrounded by mountains facing a lake, a small sailboat on the lake; dark green and brown trees in foreground and to right, a figure in black at lower right, with a group of peasants dressed in white with touches of red and blue.

If this painting was one of those remaining in the Eichholtz house after the artist's death in 1842, it is possibly the work of another artist. On May 6, 1842, Mrs. Robert Lindsay (477), the artist's daughter, wrote from her father's house in Lancaster, just before his death, to her husband in Philadelphia that Eichholtz had "taken so many pictures in trade" (Miller, Index to Letters). The painting itself has not been available for study, but from photographs it bears no resemblance to known Eichholtz paintings. If it is his work, the subject was probably derived from a painting or engraving by another artist.

Collections: Mrs. Alphonso C. Ireland, granddaughter of the artist; presented after the death of Mrs. Ireland by Mrs. William M. Wills, her daughter, to the Philadelphia Museum of Art.

Philadelphia Museum of Art.

908, 909 Landscapes

1838

Hostetter: "1838, Mar. 24—Thomas E. Franklin, 2 landscapes—$50." Hensel, Miscellaneous Paintings: "The landscapes painted for Hon. Thos. E. Franklin."

Unlocated.

910 Landscape

1838

Hostetter: "1838, Apr. 10—Mrs. Potter, landscape —$30." Hensel, Miscellaneous Paintings: "The landscape painted for Mr. Potter."

Hostetter records the commission from the Eichholtz ledger to "Mrs. Potter." Hensel lists the landscape as for "Mr. Potter." This was no doubt Thomas Francis Potter of Savannah, Ga., who married on Sept. 11, 1832, Lydia Jenkins, daughter of William Jenkins (404) and his wife Mary Field Hubley. William Jenkins, who built Wheatland in 1823, sold the estate to Potter in 1836.

Unlocated.

**911 Landscape With Lake

Before 1842 · Canvas · 24¼ x 29½

Landscape with mountains and lake; tan rocks, blue-green grass, brown shrubs in foreground at edge of lake; blue-grey water, grey-green hills extending into distant background; pale blue sky, white clouds; in middle distance dark green trees and a white house with light blue roof; at lower left, seated man wearing brown hat, trousers and shoes and a scarlet shirt, holding a stick or gun; man and woman walking on road, man with brown hair, brown trousers and white shirt, holding a stick or gun, woman with

brilliant scarlet coat, black skirt. This landscape would appear to be derived from an unidentified print or copied from another artist.

At the time of the last illness of Eichholtz, his daughter Catharine reported by letter to her husband Robert Lindsay in Philadelphia her heartache at seeing many paintings in her father's studio—some unfinished and others which had been accepted for payments. It is quite possible that a painting such as this could have been attributed by descendants in error. It may or may not be a copy by Eichholtz. Its painting style does not resemble the signed landscape by Eichholtz of his own locale, Conestoga Creek and Lancaster (897).

Exhibitions: Eichholtz Exhibition, Philadelphia Art Alliance, 1943 (31), lent by Edward Grant Eichholtz; Eichholtz Exhibition, York, 1959 (28), illus. 3, lent by Louise C. Estill.

Collections: Edward Grant Eichholtz, grandson of the artist; his daughter, Mrs. Louise C. Estill.

Mrs. Louise C. Estill, Cape May, N. J.

*912 Italian Sunset

Canvas

Hostetter (out of chronological order, 111): "R.L.E., Landscape—An Italian Sunset." Hensel: "Miscellaneous Paintings, An Italian Sunset—Unfinished, Lime Street."

As indicated in other cases, paintings in the Eichholtz house on Lime Street, Lancaster, at the time of the 1912 Exhibition had been in possession of Robert Lindsay Eichholtz, son of the artist. Mrs. Hostetter and Hensel both had knowledge of this; R.L.E. listed as owner, or merely "Lime Street" as location of a painting. Nothing has been known about this painting, which may have been a copy, since 1912. If the painting was unfinished it may have been destroyed.

Unlocated.

913 The Lord's Supper

1834 or before · Canvas

Hensel, Miscellaneous Paintings: "The Lord's Supper."

The *Pittsburgh Daily Advocate and Advertiser,* Aug. 8, 1834, p. 2, col. 3, printed this notice: "Three very fine paintings are exhibiting at Concert Hall, representing the Last Supper, interior of a Capuchin Chapel [894], and the Death of Abel [899]. They are from the pencil of the celebrated master, Eichholtz." In his list of Miscellaneous Paintings, Hensel says: "Eichholtz had an exhibition in Lancaster, for the benefit of the poor, three paintings [*the three shown in Pittsburgh are listed*]. It is not known who purchased them."

Exhibitions: Concert Hall, Pittsburgh, August, 1834.

Unlocated.

914 Magdalen

1835

Hensel, Miscellaneous Paintings: "A Magdalen (after Bettoni). Unfinished, Lime Street." Miller, Index to Letters, Apr. 17, 1835.

This painting may have remained in the Eichholtz house on Lime Street, Lancaster, which was occupied by Robert Lindsay Eichholtz, son of the artist, until his death in 1912. The reference to Bettoni by Hensel may be an error in transcription or a misprint. It could possibly refer to Nicolo Bettoni, 1770-1842, an important Italian typographer and publisher of books, but more probably to Pompeo Girolamo Battoni (or Batoni), 1708-1787, Italian painter of portraits and religious subjects. The painting or engraving copied by Eichholtz has not been identified. In a letter to the Robert Lindsays dated Apr. 17, 1835, the artist is quoted as writing, "Daily working on Magdalen."

Unlocated.

915 Mark Antony Delivering His Oration Over the Body of Caesar (copy after Benjamin West)

Before 1839 · Canvas · 37¾ x 52¼ *Illus. p. 370*

Hostetter (final entry of list, 111): "Large painting of Marc Anthony [*sic*] delivering an oration over the dead body of Caesar. Over 60 figures represented. It is now in Pittsburgh." Hensel, Miscellaneous Paintings: "Large Painting of Marc Anthony delivering an oration over the dead body of Caesar; over sixty figures represented. It is now in Pittsburgh, Pa., owned by Mrs. J. P. [*sic*] Jones, granddaughter of the artist."

In multifigured crowd, Mark Antony, wearing red toga and white tunic, standing left of center in the Roman Forum, holding high the cloak of Caesar draped over his left arm and hand, his right arm gesturing toward parchment scroll, Caesar's will,

held unrolled by young man at left; dead body of Caesar in white garment on draped pall behind Antony, bald head and bared chest to right, bare feet at left of orator; at right and left of principal figures, men, women and children in various-colored garments and with expressions or gestures of grief or anger; behind foreground group, wall and one façade column and capital at left, at right, wall and Corinthian portico of another building; in middle background façade of a pedimented temple flanked by square-towered structures; above and behind these, blue sky and white clouds; in foreground pavement of flat octagonal and square stones.

The history of the original painting by Benjamin West, 1738-1820, is obscure. It was first shown at the Royal Academy of Arts Exhibition, 1775 (332), as "Mark Antony Shewing the Robe and Will of Julius Caesar to the People of Rome." The only other recorded exhibition was by the British Institution in 1818. Among painted copies of the original, one by Jeremiah Paul, died 1820, was exhibited in the Third Annual Exhibition, Columbian Society of Artists and the Pennsylvania Academy of the Fine Arts, Philadelphia, 1813 (92), as "Death of Julius Caesar after B. West." In the light of present evidence it is impossible to ascertain whether Eichholtz made his copy from the original West painting, the Paul copy, an unrecorded painted copy, or one of the engravings made after the original. A mezzotint engraving was made by John Murphy, *c.* 1748—died after 1820, and published in 1787 by John and Josiah Boydell in London. Another, undated, is an aquatint by Jean Pierre Marie Jazet, 1788-1871, inscribed "Antoine au Bucher de César, Dessiné par West." The Eichholtz painting, exhibited in Pittsburgh in 1839, was destined to return to that city. It was inherited by the artist's daughter, Rebecca Trissler Eichholtz (223, Mrs. Jacob B. Hubley), 1828-1888, who lived in Pittsburgh after her marriage.

Exhibitions: Notice in Pittsburgh *Daily Advocate and Advertiser,* June 7, 1839, p. 2, col. 2, of exhibition at the Concert Hall, where the title is given as the *Assassination of Julius Caesar.* Also shown at the same time was the *Death of Virginia* (900), "both by the same hand, a young and promising artist of Lancaster, Pa." An article in the same newspaper, dated June 14, 1839, contains a lengthy quotation from the *Baltimore Chronicle* extolling the two paintings, and urges the public "to see as fine paintings as were ever exhibited west of the Mountains."

Collections: Mrs. Jacob B. Hubley (Rebecca Trissler Eichholtz), daughter of the artist; her daughter, Mrs. Joseph Jones (Jane Hubley); gift of Mrs. Jones to the Board of Public Education of Pittsburgh (the painting hung in Westinghouse High School until 1950); through the agency of her daughter, Mrs. James H. Beal, transfer of ownership to Franklin and Marshall College, 1950.

Franklin and Marshall College, Lancaster.

916 Robbery of a Stagecoach

Canvas

Hostetter (R.L.E., out of chronological order, 111): "Robbery of a stage-coach." Hensel, Miscellaneous Paintings: "Robbery of a stage coach—Unfinished, Lime street."

As indicated in other cases, paintings in the Eichholtz house on Lime Street, Lancaster, at the time of the 1912 Exhibition had been in the possession of Robert Lindsay Eichholtz, 1833-1912, son of the artist. Mrs. Hostetter and Hensel both had knowledge of this—R.L.E. listed as owner, or merely "Lime street" as location of a painting.

Unlocated.

917 Romeo and Juliet

1810

Ledger: "1810, Nov. 1—Adam Reigart, Junr. / To Romeo and Juliet £ 5 12 6."

The ledger entry quoted is interpreted as being a commission from Adam Reigart, Jr. (703) for a painting, presumably a copy from an engraving or another painting. Another entry for the same date included a portrait of Mr. Wager (842), father-in-law of Mr. Reigart, Jr.

Unlocated.

**918 St. Paul's Chapel and Broadway (copy)

1806 · Watercolor on paper · 18 x 15½

Signed in ink, l. r.: "J. Eichholtz / 1806."

View looking south on Park Row showing St. Paul's Chapel, erected 1764-1766, on the west side of Broadway between Fulton and Vesey Streets. At the left is seen the Park Theatre, erected in 1795-1798, and Park Row opposite City Hall Park. The theatre was opened in January, 1798, under lease to William Dunlap and John Hodgkinson.

The original building was destroyed by fire on May 25, 1820, but was immediately rebuilt. The painting includes a cobbled street, horsecarts, brick walks, brick houses, and St. Paul's Chapel with the tower; a picket fence to the right; on right and left, trees and street lamps. The watercolor has aged to be many shades of tan, pinkish-brown and blue.

This watercolor, a gift of the Misses Deyo, Mar. 10, 1943, to the New-York Historical Society, was thought to be an original by Eichholtz until 1953 when the New-York Historical Society purchased a watercolor entitled "The Park Theatre and St. Paul's Chapel" by C. Milbourne, signed lower right, dated 1798. It was found in England by Harry Shaw Newman. The "Eichholtz" appears to be an exact copy of the Milbourne. Charles C. Milbourne, a member of Peale's *Columbianum* under the name of Cotton Milbourne, was an Englishman active in Philadelphia about 1794-1795 and was also active in New York at that period. It can be assumed that C. Milbourne was the Cotton Milbourne of Philadelphia. The history of the watercolor found in England is not known.

According to the *Lancaster Weekly Intelligencer,* Feb. 8, 1882, "Henry E. Leman recently presented to Robert E. Deyo, of New York, an old water-color painting of that part of Broadway, on which are now embraced St. Paul's Church, the Astor House, the *Herald* Building and other important places. It was painted by J. Eichholtz . . . The date of the painting is 1806 . . ." Henry Eichholtz Leman (448), nephew of Jacob Eichholtz was age seventy at the time. The donors, the Misses Deyo, daughters of Mr. Deyo, reported the watercolor had been found in the attic of Mr. Leman's house. Eichholtz is not known to have painted in watercolor, but he made capable copies as early as 1810. (See Rev. William Smith, 781.) The signature and date are not explained unless they were retraced in ink or added by a descendant who believed the painting to be an Eichholtz.

Exhibitions: 250th Anniversary of the Parish of Trinity Church in the City of New York, New-York Historical Society, May 6 - July 13, 1947 (101).

Collections: Henry Eichholtz Leman of Lancaster, nephew of the artist; his nephew-in-law Robert E. Deyo of New York, 1882; his daughters, the Misses Cornelia and Evalina Deyo, New York; the New-York Historical Society in 1943.

New-York Historical Society, New York City.

919 Scene from Moore's Poem "Lalla Rookh"

1842 · Canvas

Hostetter: R.L.E. (out of chronological order, 111), "Scene from Moore's Lalla Rookh." Hensel, Miscellaneous Paintings: "Scene from Moore's Lalla Rookh—Unfinished, Lime street."

As indicated in other cases, paintings in the Eichholtz house on Lime Street had been in the possession of Robert Lindsay Eichholtz, son of the artist. Mrs. Hostetter and Hensel both had knowledge of this—R.L.E. listed as owner, or merely "Lime street" as location of a painting. This unfinished painting was probably based on one of the oriental tales by Thomas Moore.

Unlocated.

920 Scene from One of Shakespeare's Plays

1842 · Canvas

Hostetter: R.L.E. (out of chronological order, 111), "A scene from one of Shakespeare's plays." Hensel, Miscellaneous Paintings: "A scene from one of Shakespeare's plays—Unfinished, Lime Street."

As indicated in other cases, paintings in the Eichholtz house on Lime Street, Lancaster, at the time of the 1912 Exhibition had been in the possession of Robert Lindsay Eichholtz, son of the artist. Hostetter and Hensel both had knowledge of this—R.L.E. listed as owner, or merely "Lime Street" as location of a painting. Nothing has been known about this painting since 1912.

Unlocated.

921 Scene from "The Pilot"

Canvas

Hensel, Miscellaneous Paintings: "A scene from 'The Pilot'—a figure and interior, owned by Mrs. Smith."

This painting may have been derived from James Fenimore Cooper's novel, first published in 1823.

Collections: Mrs. Harmony A. Smith (Angelica Kauffman Eichholtz, daughter of the artist, 1826-1916), Intercourse, Pa., in 1912.

Unlocated.

922 Scene in Wales

1842 · Canvas

Hostetter: R.L.E. (out of chronological order, 111), "Landscape in Wales." Hensel, Miscellaneous Paintings: "A scene in Wales. Unfinished, Lime Street."

As indicated in other cases, paintings in the Eichholtz house on Lime Street, Lancaster, at the time of the 1912 Exhibition had been in the possession of Robert Lindsay Eichholtz, son of the artist. Mrs. Hostetter and Hensel both had knowledge of this—R.L.E. listed as owner, or merely "Lime Street" as location of a painting. No authority for the titles of the several "Scene" paintings listed in 1912 is known.

Unlocated.

923 Tavern Sign: William Pitt, the Earl of Chatham

c. 1808 · Panel · *c.* 46 x 35 *Illus. p. 365*

Signed, u. r.: "J. Eicholtz [*sic*]," possibly in a hand other than the artist's.

Almost full-length figure, seated, facing left front; white powdered wig, white shirt, stock, and full-cuffed lace sleeves, knee breeches, light stockings, right arm on table holding papers, one paper held in right hand, left hand on left leg; plain background. Similar painting on both sides of sign, which is framed with pediment and ornament at top, "18" and "08" on either side of dividing finial post and "WILLIAM PITT Earl of Chatharm [*sic*]" at top of rectangular frame. The name of the owner in 1808, "Henry Deffenbaugh [*sic*]," is painted in capitals below the framed panel. The panel has been much overpainted.

The sign of the William Pitt, Earl of Chatham Inn, was possibly painted by Eichholtz from an engraving of the portrait by William Hoare, a copy of which now hangs in the office of the president of Carnegie Institute, Pittsburgh. An earlier sign for the tavern, which was in existence in the 1760's, was reportedly painted by Benjamin West when he was in Lancaster. The establishment was taken over from William Messencop in 1806 by Henry Diffenbaugh, after which Eichholtz replaced or repainted the earlier tavern sign. In the text of his *Address* (Lancaster, 1912), 4, Hensel writes, "The original 'Earl of Chatham,' with which Henry Diffenbaugh adorned and advertised his 'William Pitt' hotel, so splendidly preserved by the Demuths, is a fine specimen of his amateur work, for it was painted by Eichholtz while he was yet known generally only as a coppersmith." According to a friend of Charles Demuth the sign was found when Demuth as a child moved with his family next door to 116 East King Street long after the tavern had ceased to exist. Later it was stated to the writer that the sign was in "Mother Demuth's attic" for many years. A number of hands may have worked on the old sign to preserve it. One or another Demuth family lived in the same house where the early tobacco shop is still in business.

Exhibitions: Lancaster Exhibition, 1912 (255), as William Pitt Inn, The Sign of the, dimensions given as 56 x 44, owned by Augusta Demuth; Eichholtz Exhibition, York, 1959 (2), as William Pitt Tavern (sign), dated 1808, lent by the Pennsylvania Farm Museum of Landis Valley.

Collections: Mrs. Augusta Demuth (1912); Pennsylvania Farm Museum of Landis Valley.

Commonwealth of Pennsylvania, Pennsylvania Farm Museum of Landis Valley, Lancaster.

924 View Near Lancaster

Canvas

If a painting with this title was owned by the Robert Lindsays in 1844, it is not known to have descended from them. See Conestoga Creek and Lancaster (897) for possible identification of this landscape.

Exhibitions: Ninth Annual Exhibition of the Artists' Fund Society of Philadelphia, 1844 (43), lent by Robert Lindsay (Rutledge, 70).

Unlocated.

ILLUSTRATIONS

ACKNOWLEDGMENTS FOR REPRODUCTIONS

GRATEFUL ACKNOWLEDGMENT is made to the following for their courtesy in granting permission for the reproduction of photographs of paintings, drawings, manuscripts and other materials in this book (numerical references are to catalogue numbers): Frick Art Reference Library, New York, 9, 10, 21, 30, 64, 119, 127, 129, 193, 210, 212, 214, 277, 278, 279, 356, 422, 447, 475, 477, 487, 495, 496, 604, 689, 695, 775, 776, 793, 799, 808, 820, 886, 892, 902, 915; Gettysburg College, 813; Historical Society of Pennsylvania, Philadelphia, 644, and facsimile reproductions of manuscripts; Lancaster County Historical Society, Jacob Eichholtz by James Peale, an 1817 manuscript of Jacob Eichholtz, and his tin sign; Metropolitan Museum of Art, New York, Maria DeWitt Jessup Fund (1959), 378; Museum of Fine Arts, Boston, M. and M. Karolik Collection, 521, 906; National Collection of Fine Arts, Smithsonian Institution, Washington, D. C., 77; National Gallery of Art, Washington, D. C., Gift of the Honorable William C. Freeman, 126, 128, Andrew Mellon Collection, 288, 292, 448, Gift of Edgar William and Bernice Chrysler Garbisch, 453, 457, 458; National Society D.A.R., 377, 383 (both in the Collection of Col. Theodore Barnes), 662, 664; New-York Historical Society, New York, 189, 190, 236, 237, 798, 804; Pennsylvania Academy of the Fine Arts, 196, 202, 204, 205, 208 in color, 211, 223, 227, 232 in color, 342, 465, 466, 611, 660, 749; Pennsylvania Historical and Museum Commission, Harrisburg, 494, 923, 767 (photo by); Philadelphia Saving Fund Society, 618; Rare Book Department, Free Library of Philadelphia, Borneman Collection, Sketch of a Woman from the Eichholtz Commonplace Book (see 581); Reading Public Museum and Art Gallery, 424, 547; St. James' Church, Lancaster, 898; St. Luke's Hospital, New York, 606; Washington College, Chestertown, Maryland, 781; Melvin Hershey, Brass Engravings on the Sun Fire Co. Pump.

Others remembered for their generosity in sending photographs to the writer which have been used for reproduction are: John Pope Baker II, 845; Harold E. Dickson, 243, 647; Herman M. Ellis, 12; Collection of Edgar William and Bernice Chrysler Garbisch, 745, 747, 751, 752; Kennedy Galleries Inc., New York, 654; Joseph K. Kindig, Jr., 216, 220; Joseph L. Ritner, 726; John F. Steinman, 254, 255, 811; Robert Stewart, 385; Mrs. Robert P. Turner, 564. These added courtesies are hereby acknowledged with sincere thanks.

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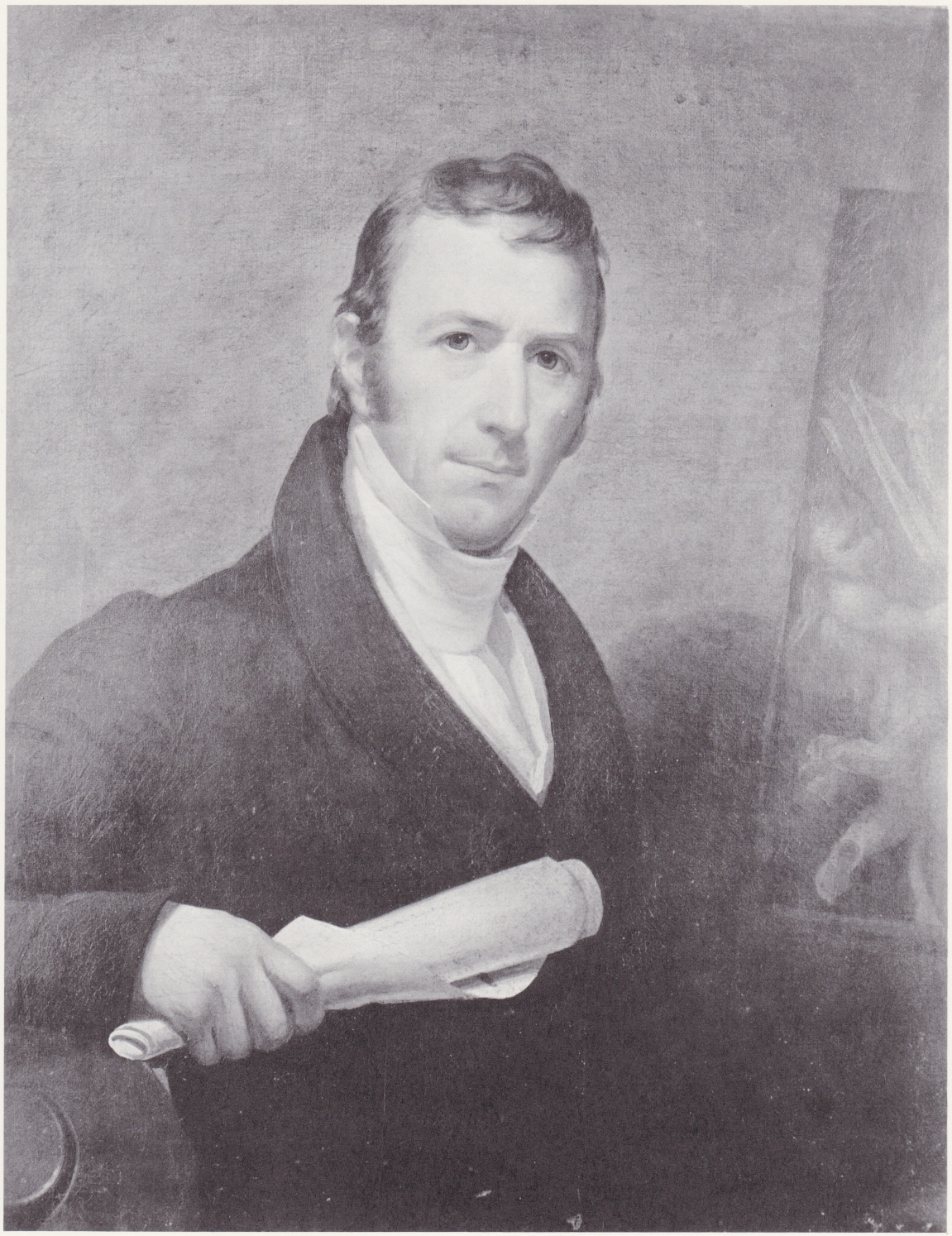
205 Jacob Eichholtz, *c.* 1810

Jacob Eichholtz by James Peale
signed l.r.: I. P. / 1808



206 Jacob Eichholtz, 1825

207 Jacob Eichholtz, *c.* 1831

451 Mrs. Jacob Leman, *c.* 1805

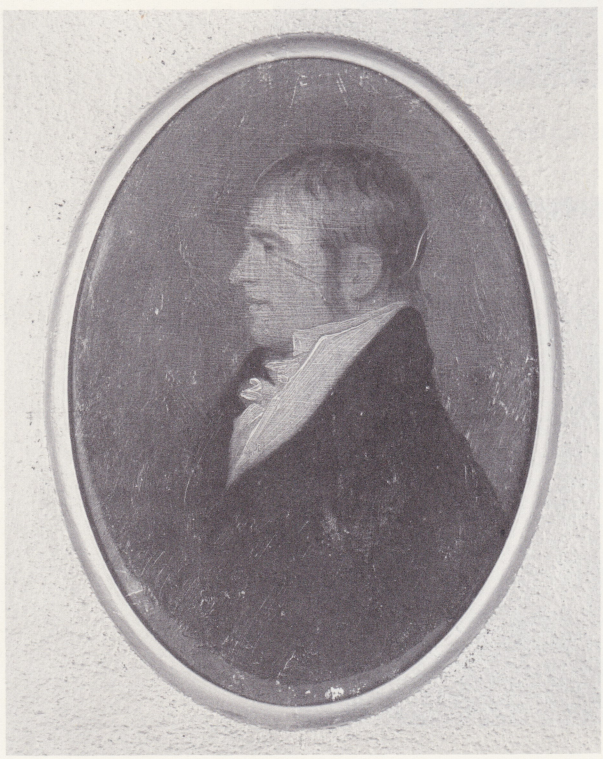
449 Jacob Leman, *c.* 1805

611 Mathias Musser, *c.* 1806

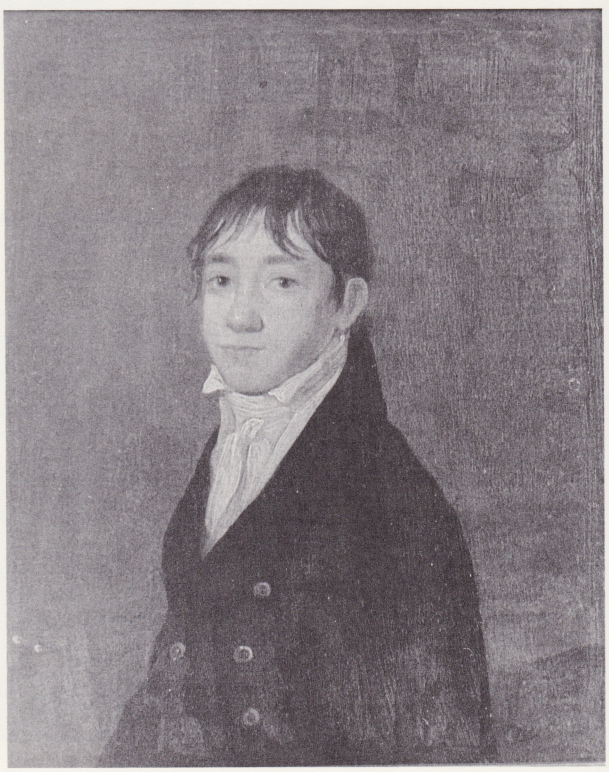
611 Signature on reverse

215 Leonard Eichholtz, *c.* 1808

219 Mrs. Leonard Eichholtz, *c.* 1808



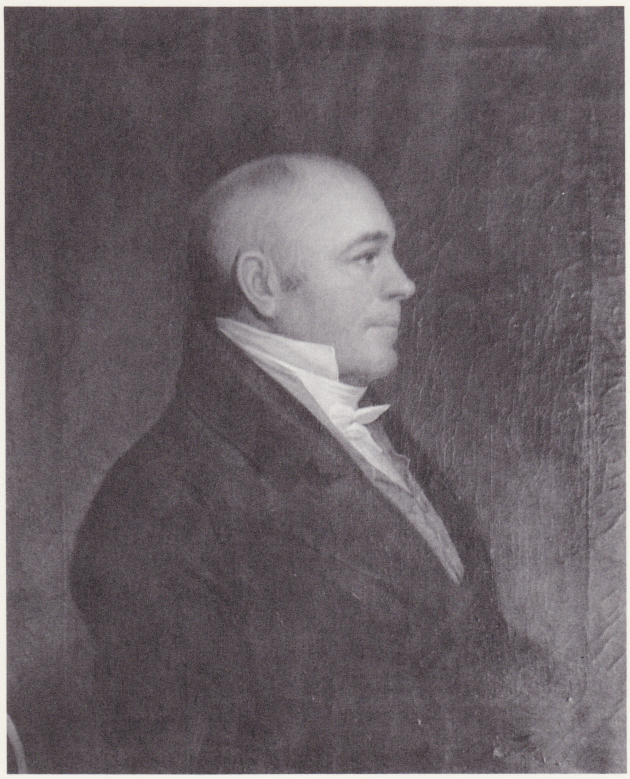
195 Charles Eichholtz, *c.* 1805



811 John Frederick Steinman, 1807

745 Benjamin Schaum, *c.* 1808

747 Mrs. Benjamin Schaum, *c.* 1808



746 Benjamin Schaum, *c.* 1810

748 Mrs. Benjamin Schaum, *c.* 1810

752 Young Woman of the Schaum Family, *c.* 1808

751 Little Boy of the Schaum Family, *c.* 1808

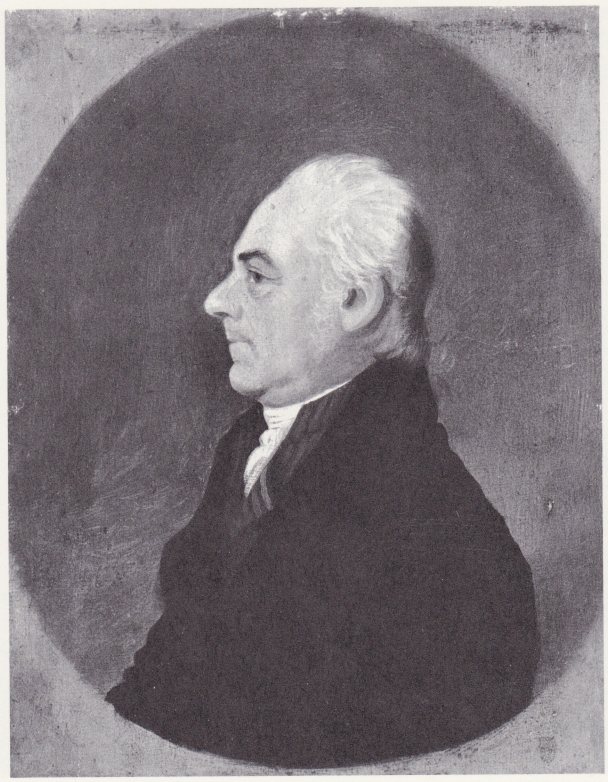
38 Mrs. William Pitt Beatty I, *c.* 1808

37 William Pitt Beatty I, *c.* 1808

284 John Frazer, 1809

453 Joseph Leman, *c.* 1808

237 Mrs. Andrew Ellicott, 1809



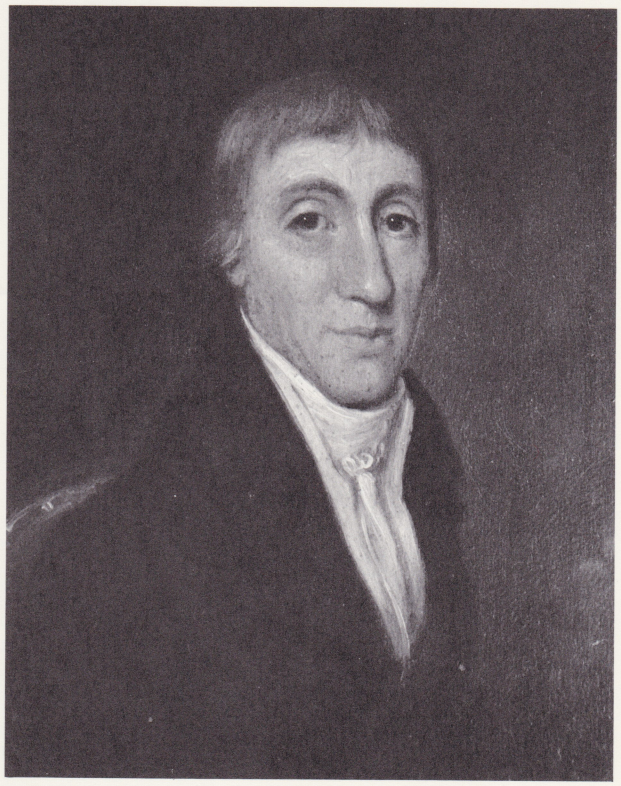
236 Andrew Ellicott, 1809

787 Governor Simon Snyder, 1810

788 Mrs. Simon Snyder, *c.* 1810

369 James Burd Hubley, *c.* 1810

679 Portrait of a Young Woman of Lancaster, *c.* 1810



456 Gentleman of the Leman Family, *c.* 1810

455 Boy of the Leman Family, before 1810

458 Man of the Leman Family, before 1810

457 Girl of the Leman Family, before 1810

120 George Coleman, *c.* 1810

121 James Coleman, *c.* 1810

123 Peter Coleman, *c.* 1810

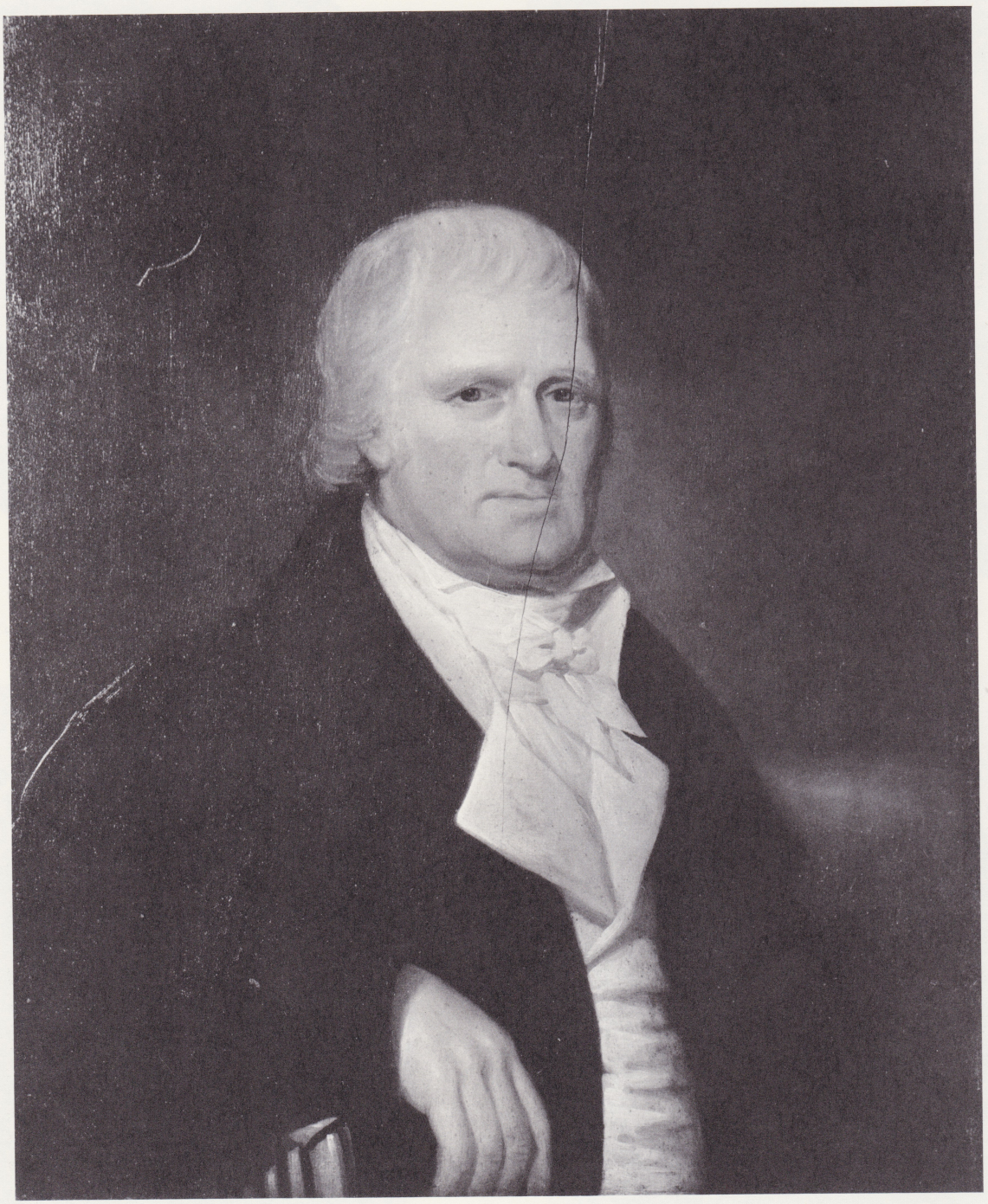
131 Young Man of the Coleman Family #1, *c.* 1810

810 Frances Stehman, *c.* 1807

204 Jacob Eichholtz (title traditional), *c.* 1809

776 Lady of the Slaymaker Family, *c.* 1810

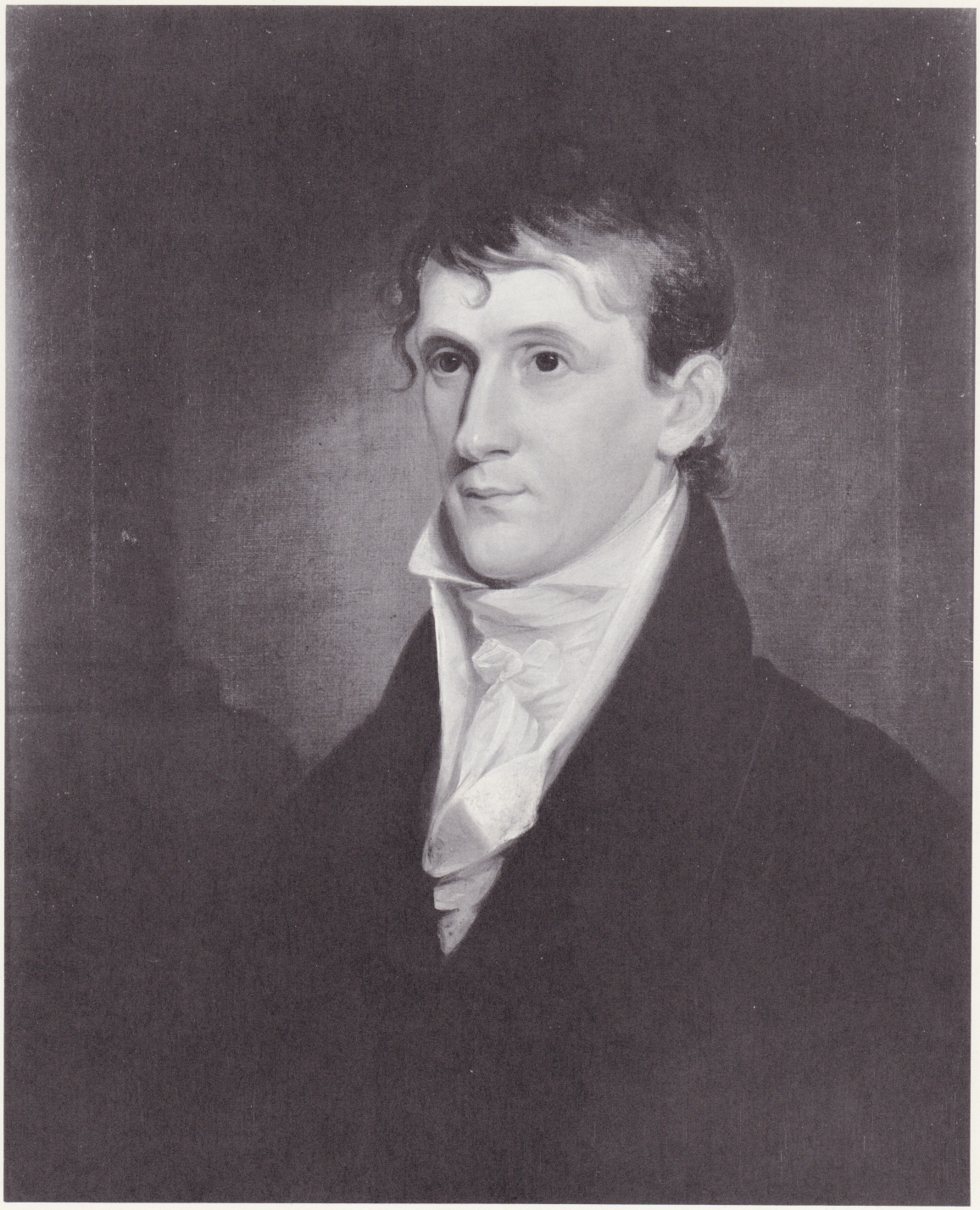
775 Gentleman of the Slaymaker Family, *c.* 1810



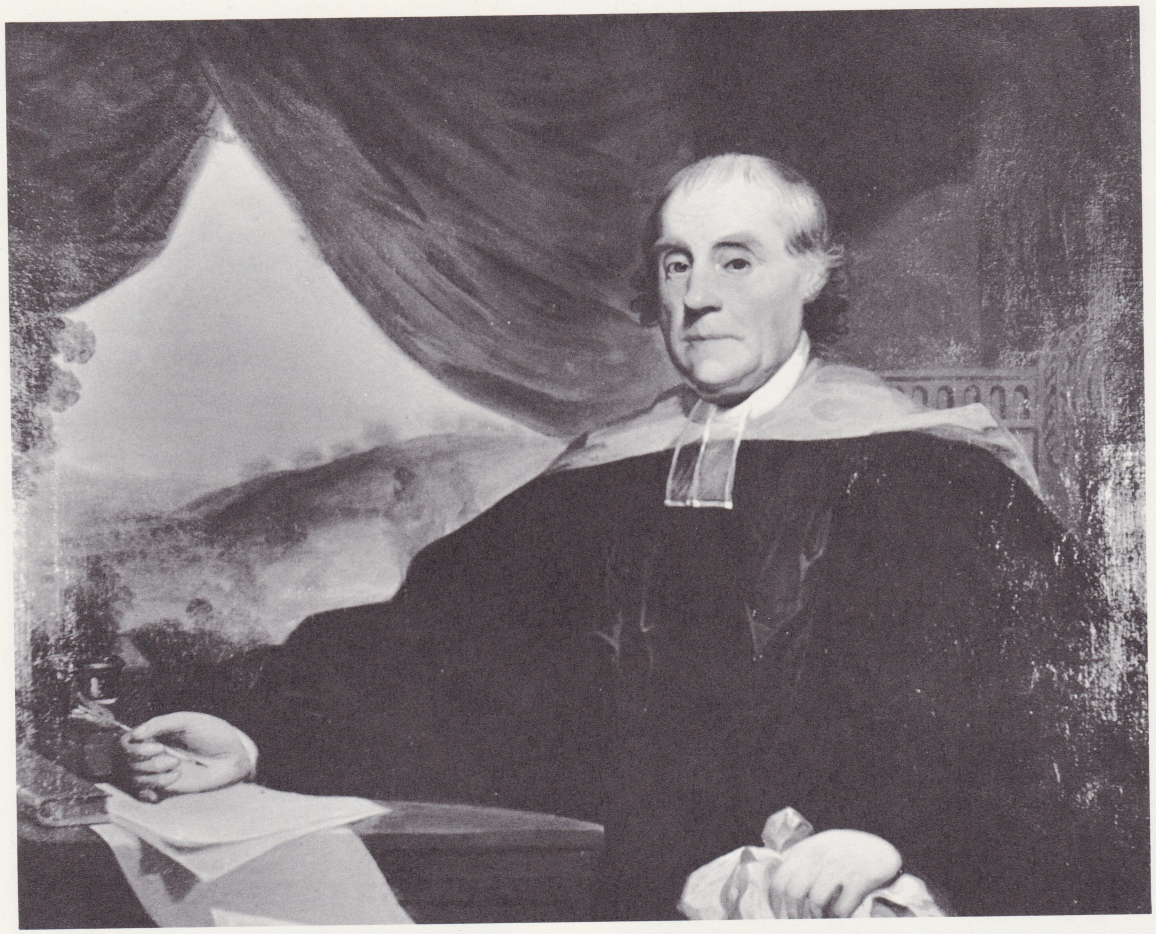
377 Samuel Humes, 1810

383 Mrs. Samuel Humes, 1810

868 Mrs. Samuel White, 1810



867 Samuel White, 1810



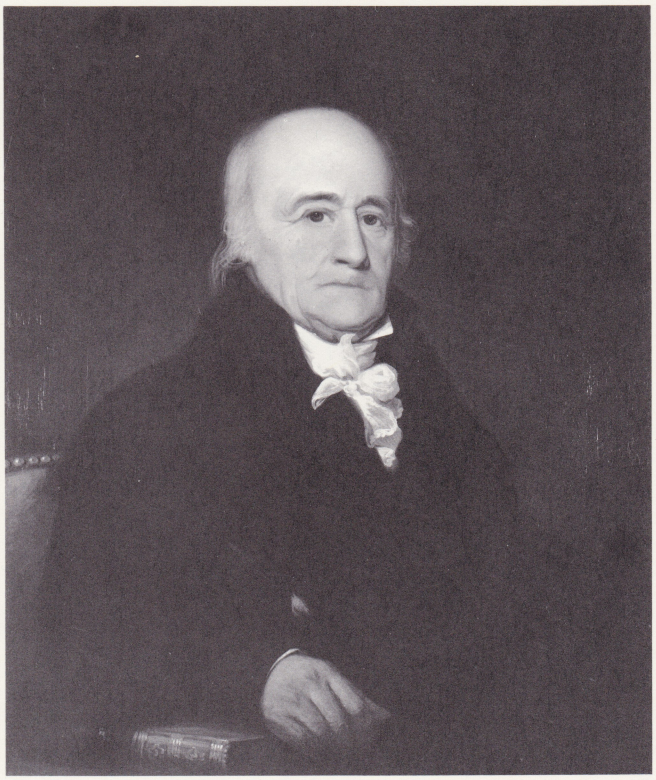
781 Rev. William Smith (copy after Gilbert Stuart), 1810

613 Mrs. Christian Myers, before 1809

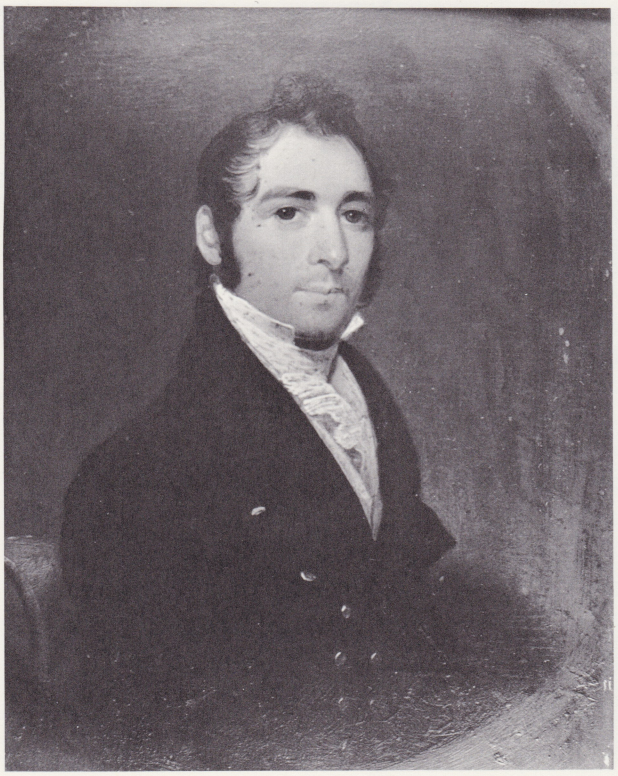
614 Mrs. Christian Myers, *c.* 1812

886 Mrs. Jasper Yeates, 1810

669 Mrs. William Porter, *c.* 1810



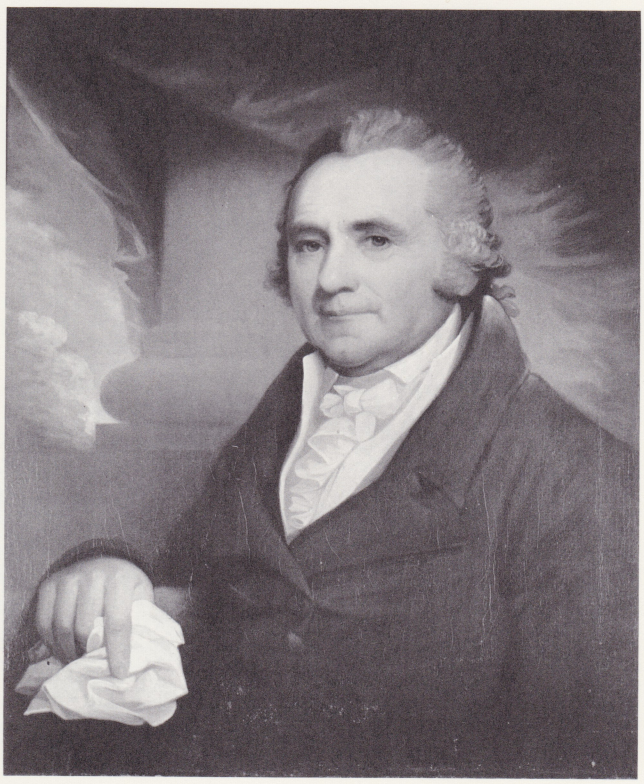
47 Charles Biddle, 1811



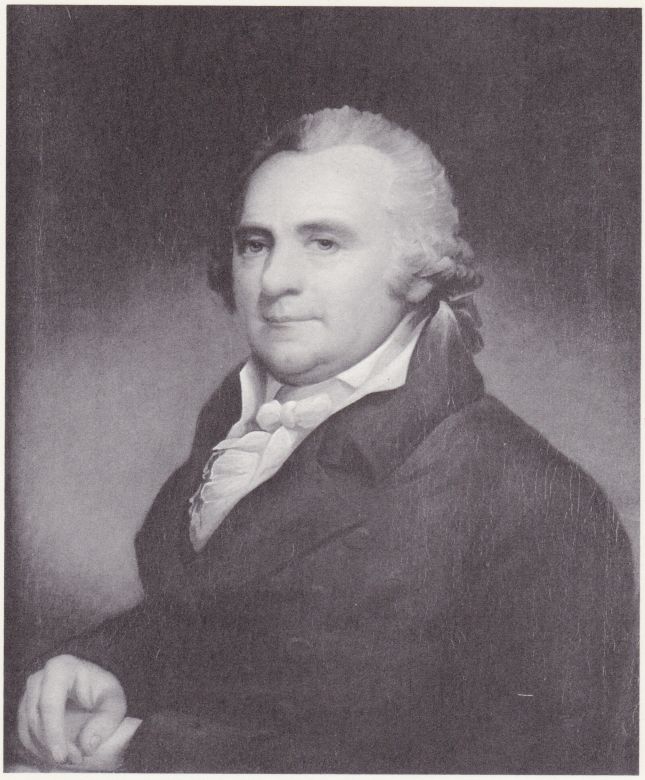
865 George H. Whitaker, *c.* 1812

50 Nicholas Biddle, 1811

51 Nicholas Biddle, 1811



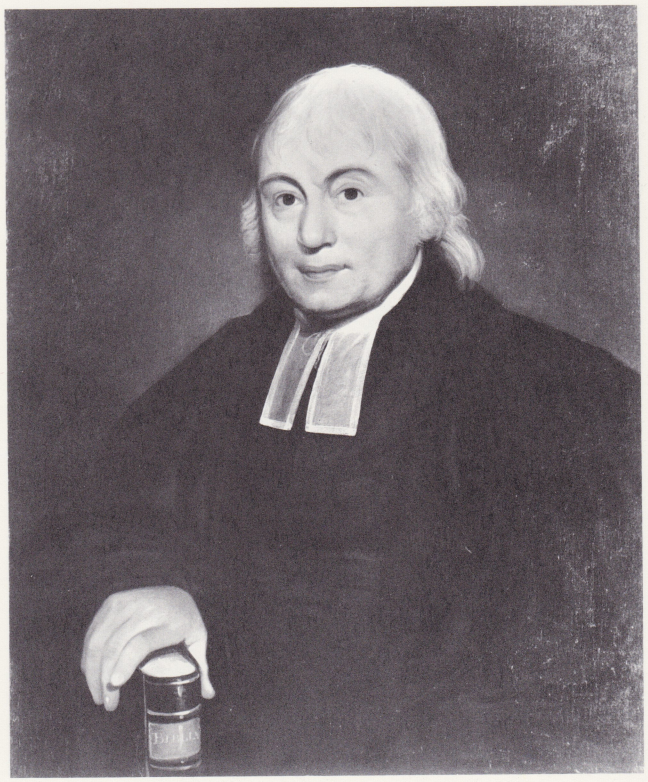
124 Robert Coleman, *c.* 1812



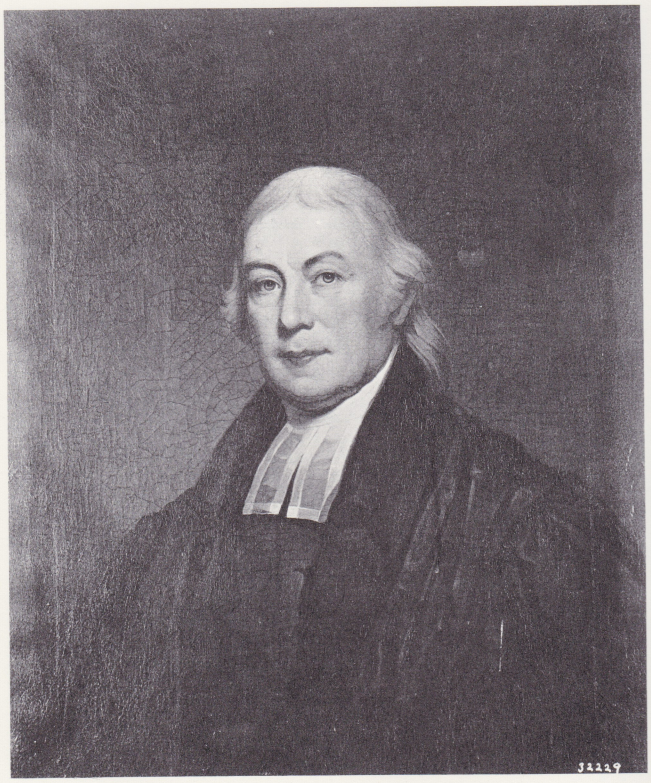
125 Robert Coleman, *c.* 1812

422 Mrs. Henry Keffer, 1812

303 Judge John Bannister Gibson, 1812



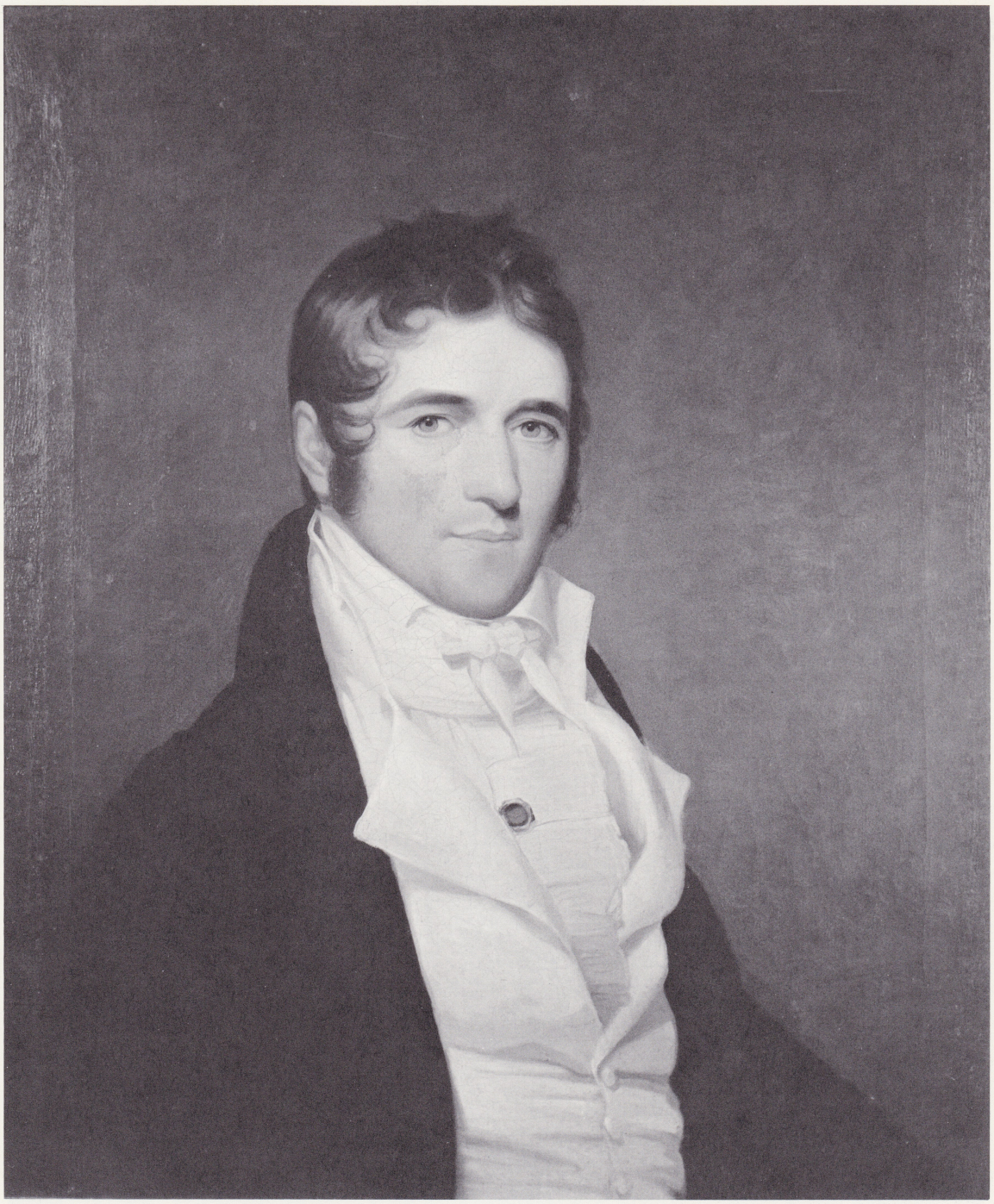
600 Rev. Gotthilf Henry Ernest Muhlenberg, 1811



604 Rev. Gotthilf Henry Ernest Muhlenberg, 1811-15

523 Richard Maris, *c.* 1812

524 Mrs. Richard Maris, *c.* 1832



598 Dr. Frederick Augustus Hall Muhlenberg, 1813

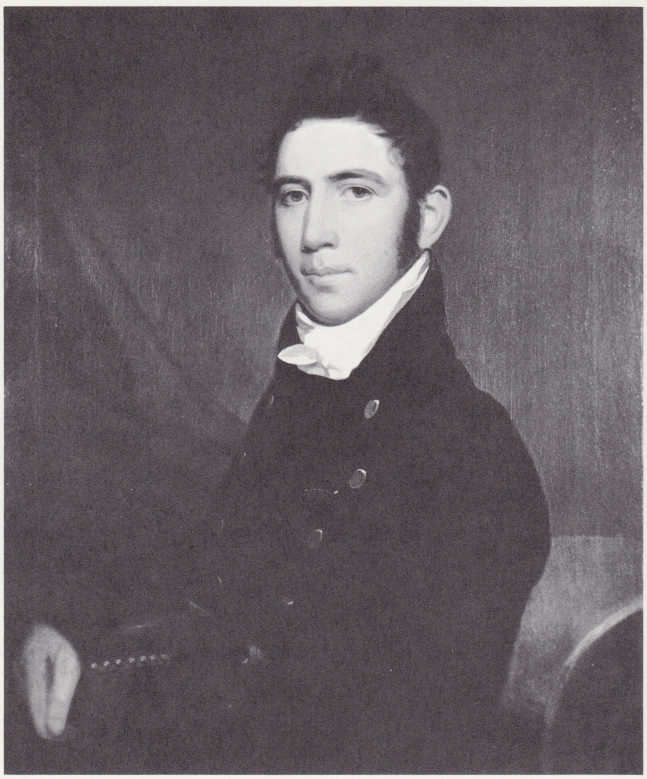
452 Mrs. Jacob Leman, *c.* 1813

494 Mrs. Daniel Longstreth, 1814

226 Rubens Mayer Eichholtz, *c.* 1813

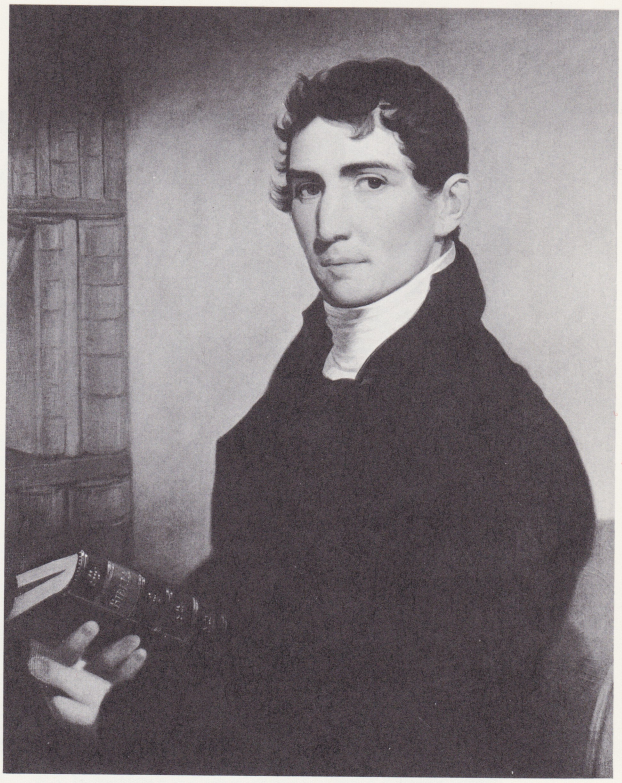
878 Mrs. Abraham Witmer, 1813

889 Mrs. Jacob S. Zell, 1813

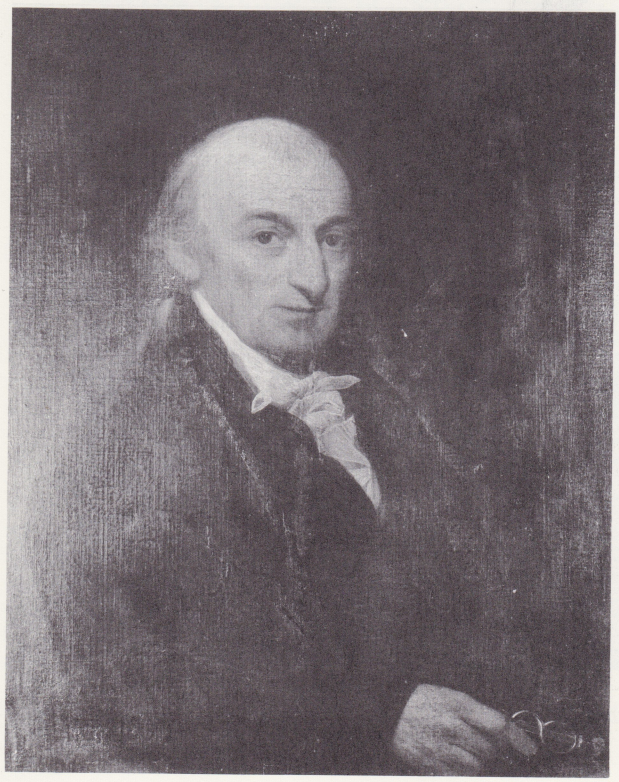


888 Jacob S. Zell, 1813

513 Janet McFarquhar, *c.* 1814



719 Rev. James Ross Reily, 1814



533 Christopher Bartholomew Mayer, 1814

541 Mrs. Christopher Bartholomew Mayer, 1814

216 Leonard Eichholtz, 1815

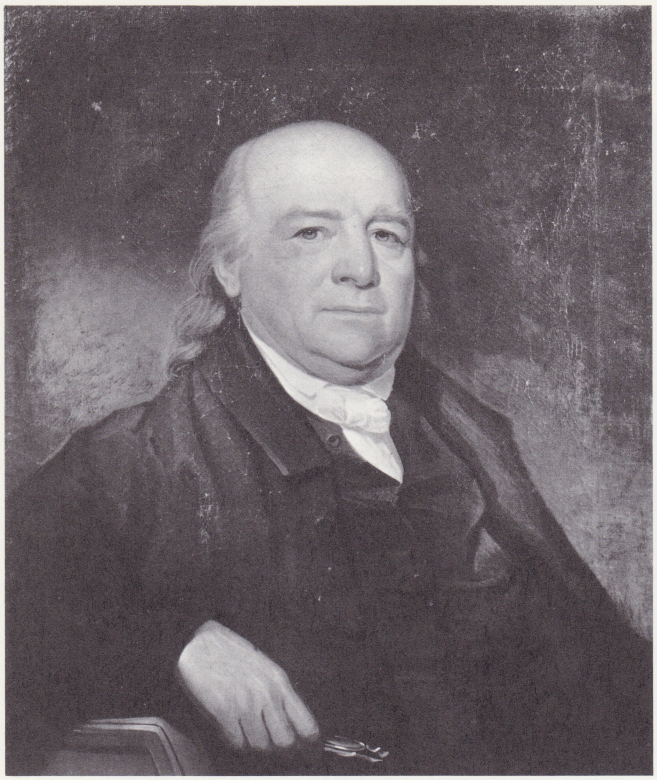
220 Mrs. Leonard Eichholtz, 1815

209 Mrs. Jacob Eichholtz and child Margaret Amelia, 1814

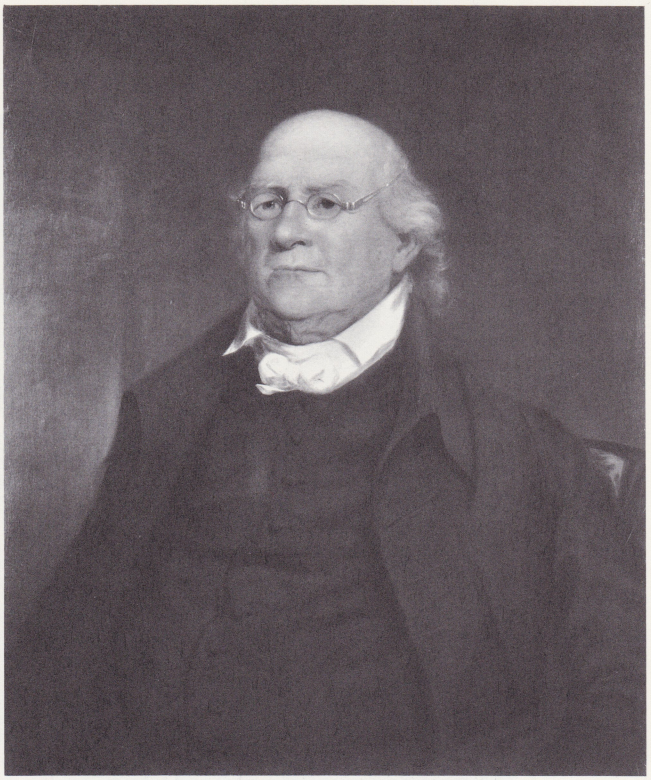
227 Rubens Mayer Eichholtz, *c.* 1815

193 Catharine Maria Eichholtz, *c.* 1815

201 Henry Eichholtz, 1815-20



244 Nathaniel Ellmaker, 1814

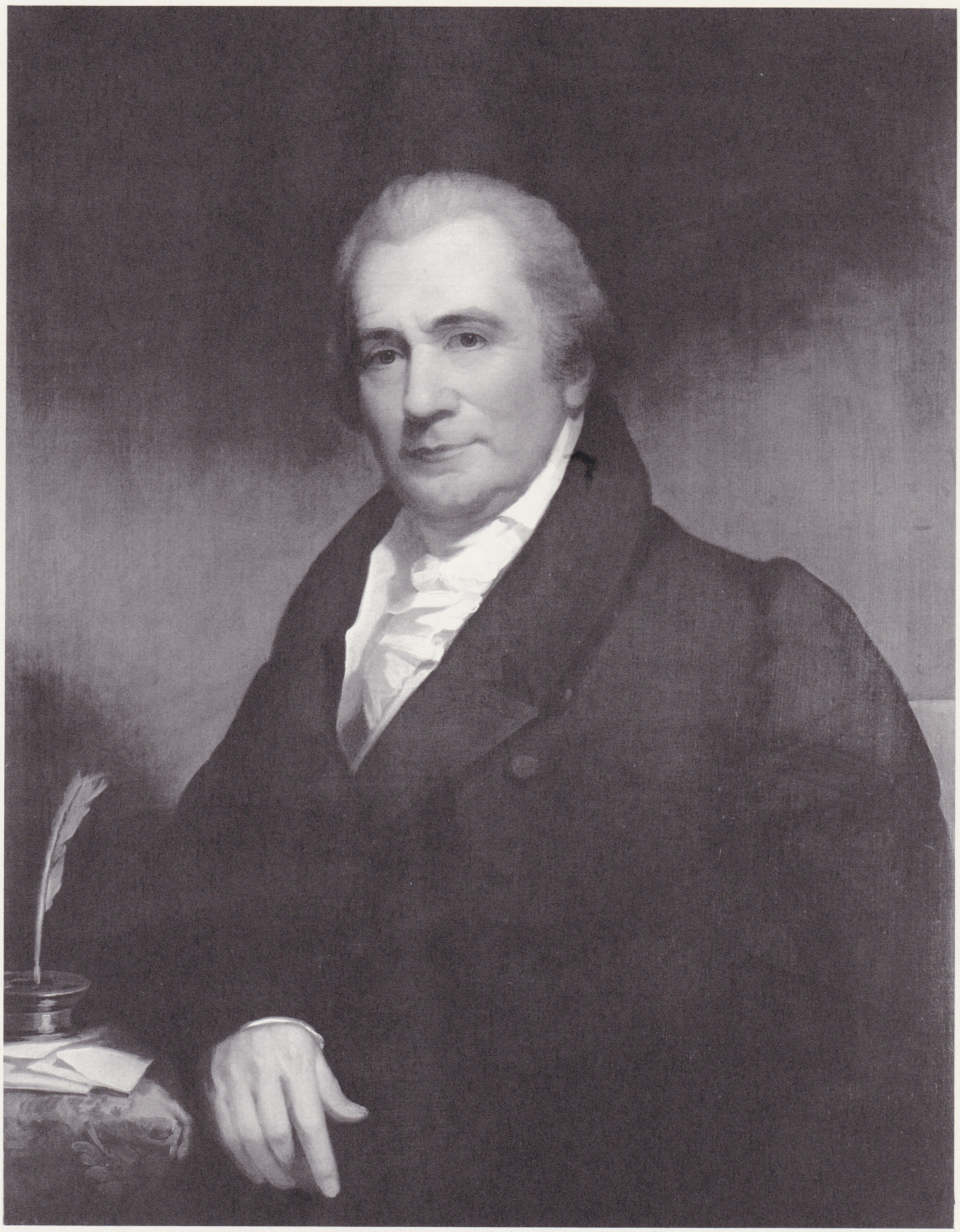


246 Nathaniel Ellmaker, after 1830

295 Jacob Frey, 1815

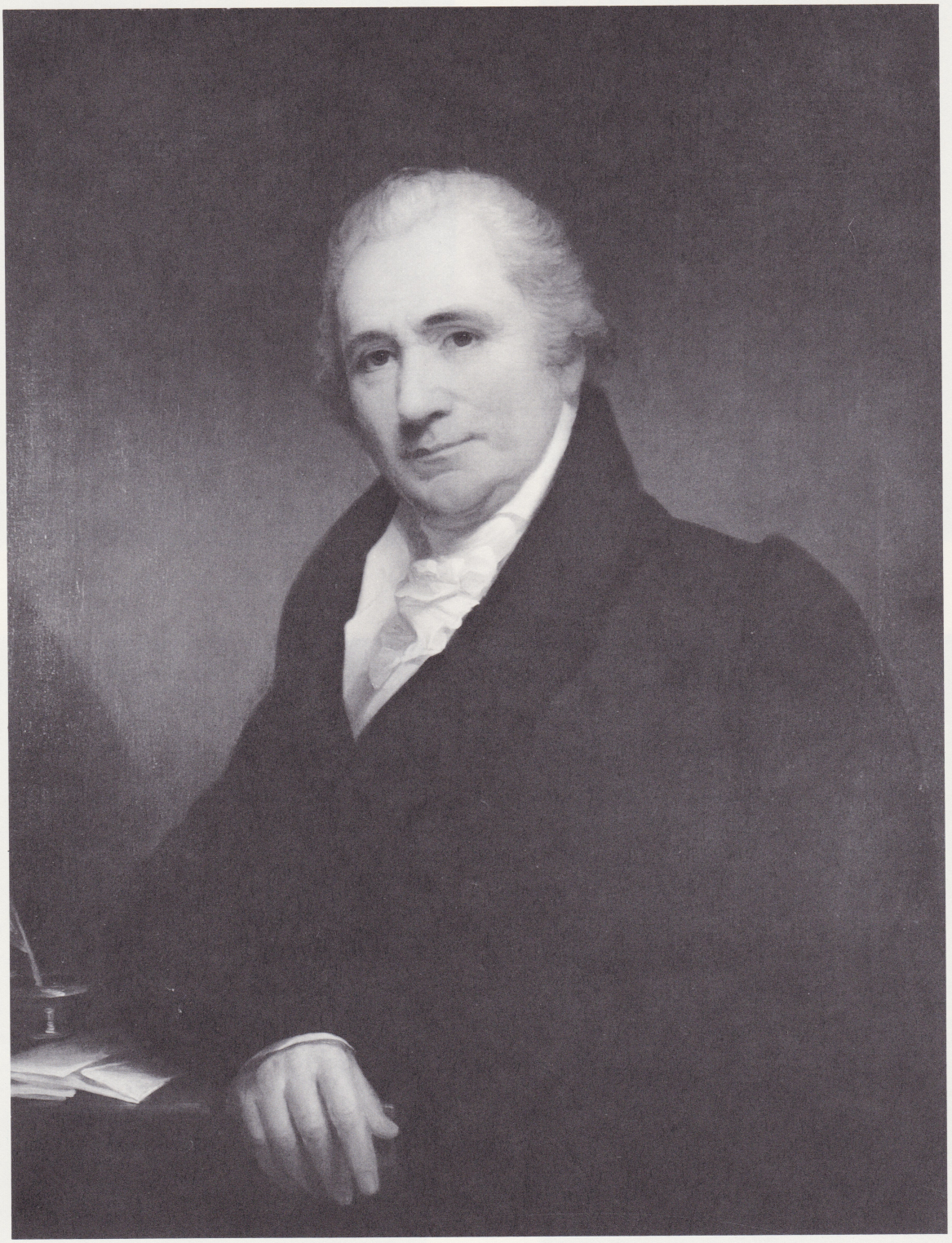
296 Mrs. Jacob Frey, 1815

128 Mrs. Robert Coleman, *c.* 1815



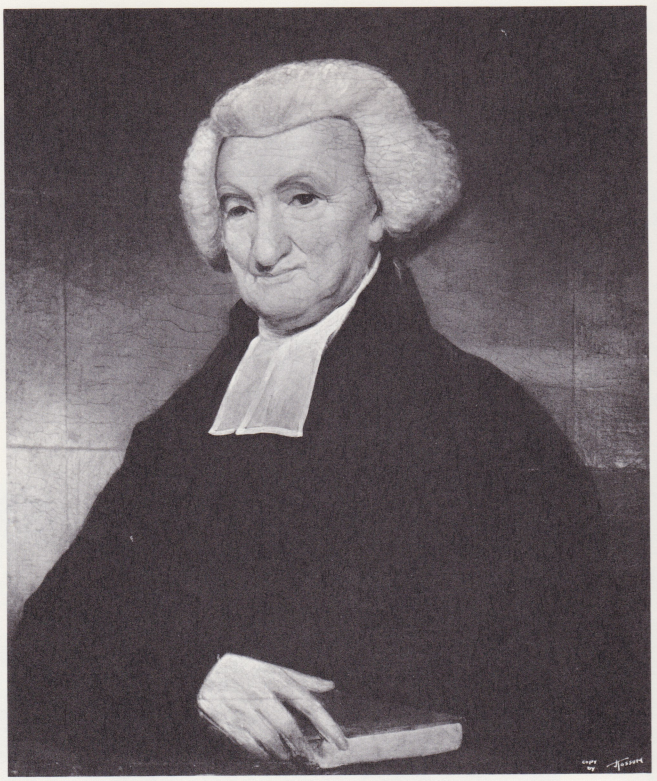
126 Robert Coleman, *c.* 1815

129 Mrs. Robert Coleman, *c.* 1815

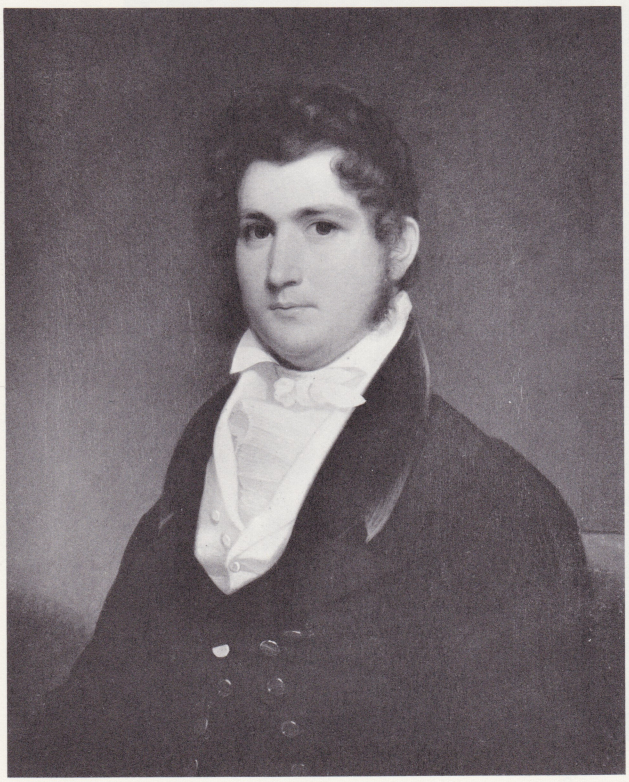


127 Robert Coleman, *c.* 1815

505 Robert McClure, *c.* 1815

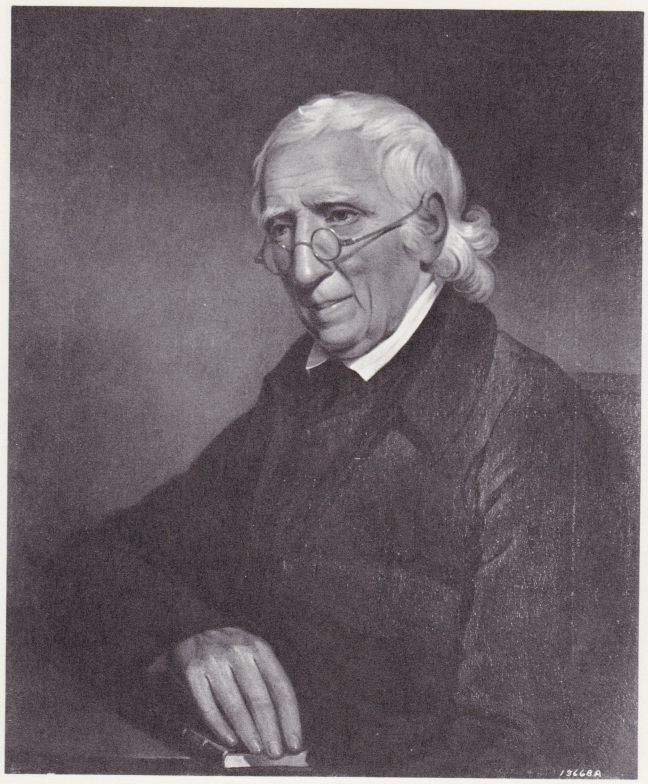


512 Rev. Colin McFarquhar, 1816



119 Edward Coleman, *c.* 1815

459 Young Woman of the Leman Family, after 1815



356 John George Hoff, 1815

243 Mrs. Levi Ellmaker, *c.* 1815

253 Jane Howell Evans, 1816

654 General Andrew Porter (posthumous), 1815

286 John Frazer, 1816

287 Mrs. John Frazer, 1816

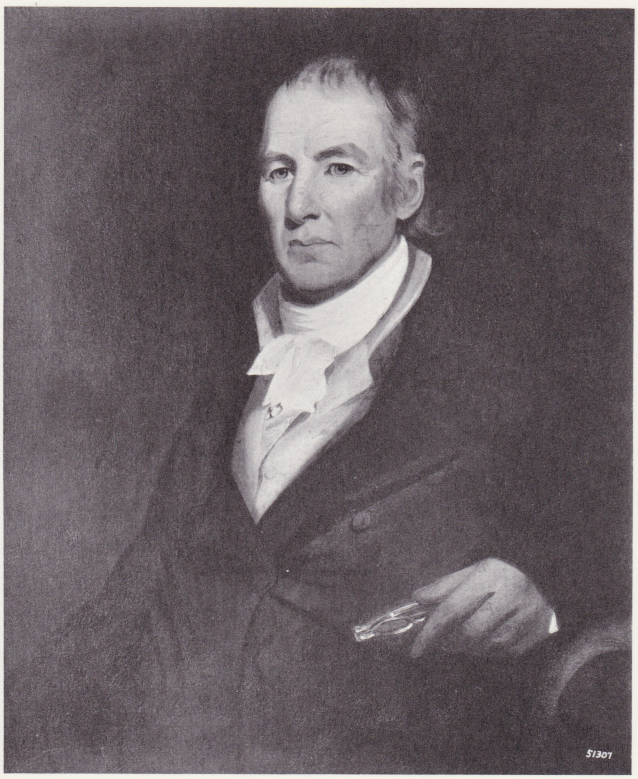
240 Mrs. Amos Ellmaker, 1816

238 Amos Ellmaker, 1816

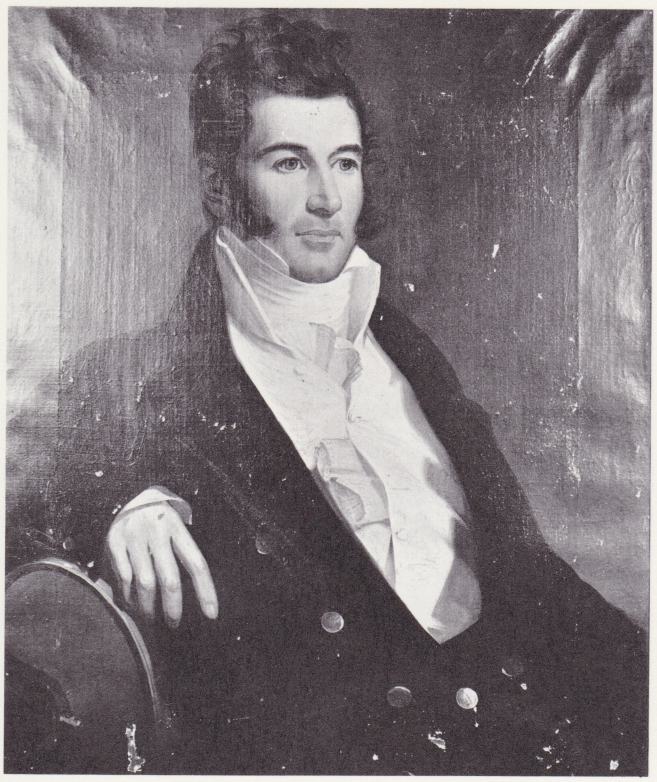
835 Miss Tilghman, 1815-20

749 Eliza Schaum, 1816

496 Mrs. Archibald McAllister, 1816



495 Archibald McAllister, 1816



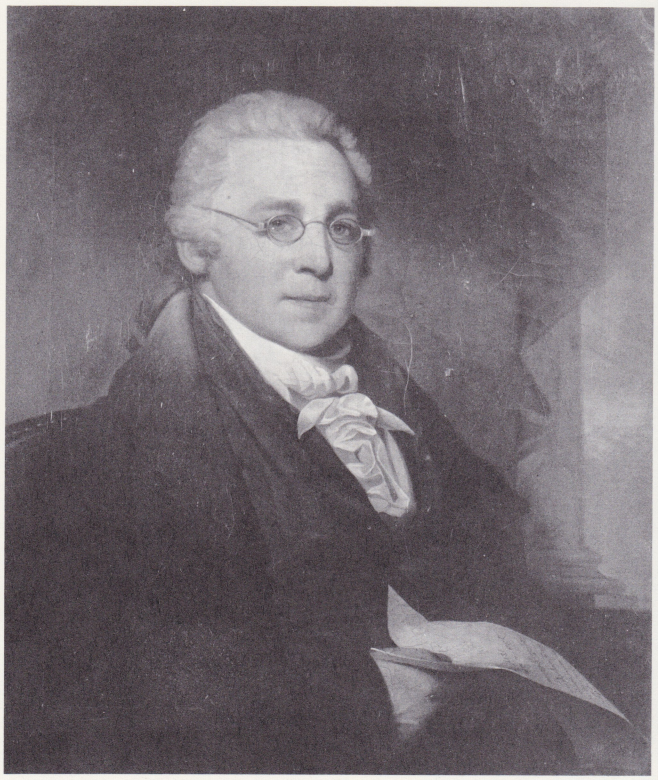
497 George Washington McAllister, 1816

501 Mrs. George Washington McAllister, 1816

675 Portrait of a Man, 1815

681 Portrait of a Woman, 1815

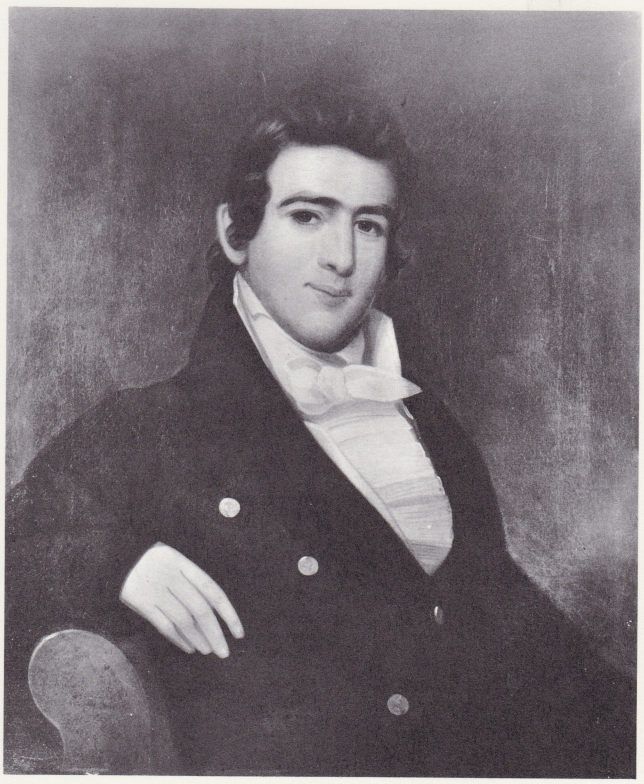
279 Judge Walter Franklin, 1817



280 Judge Walter Franklin, 1817

305 Anna Maria Graeff, 1818

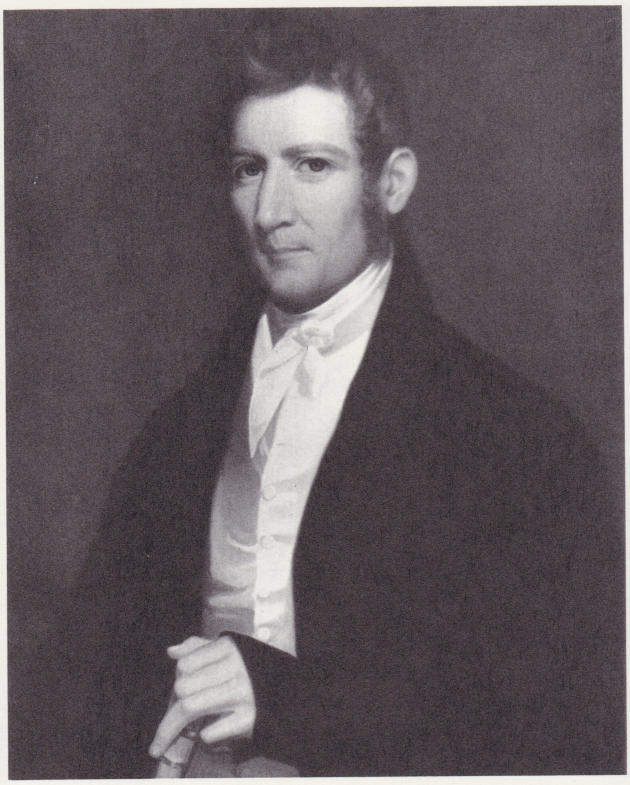
308 Mrs. George Graeff, 1818



859 Charles Wetherill, 1819

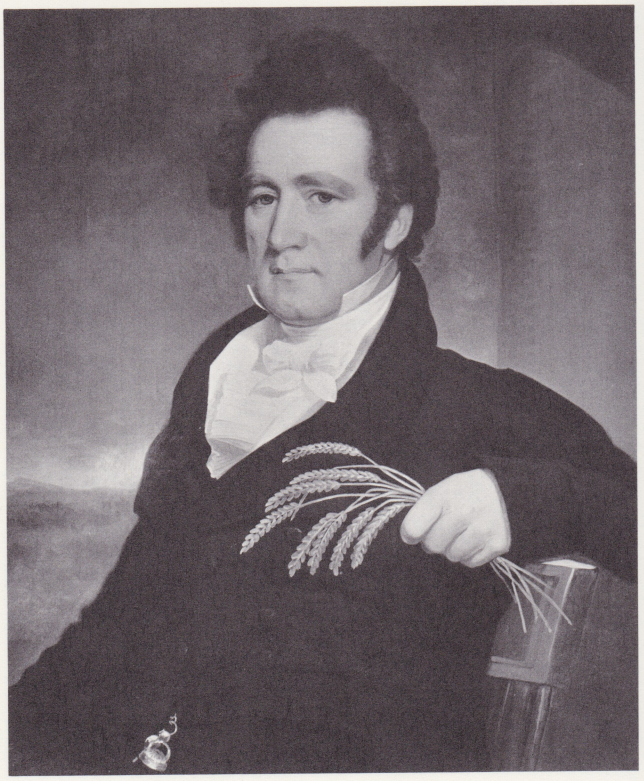
211 Mrs. Jacob Eichholtz, 1818

664 Mrs. George Bryan Porter, 1819

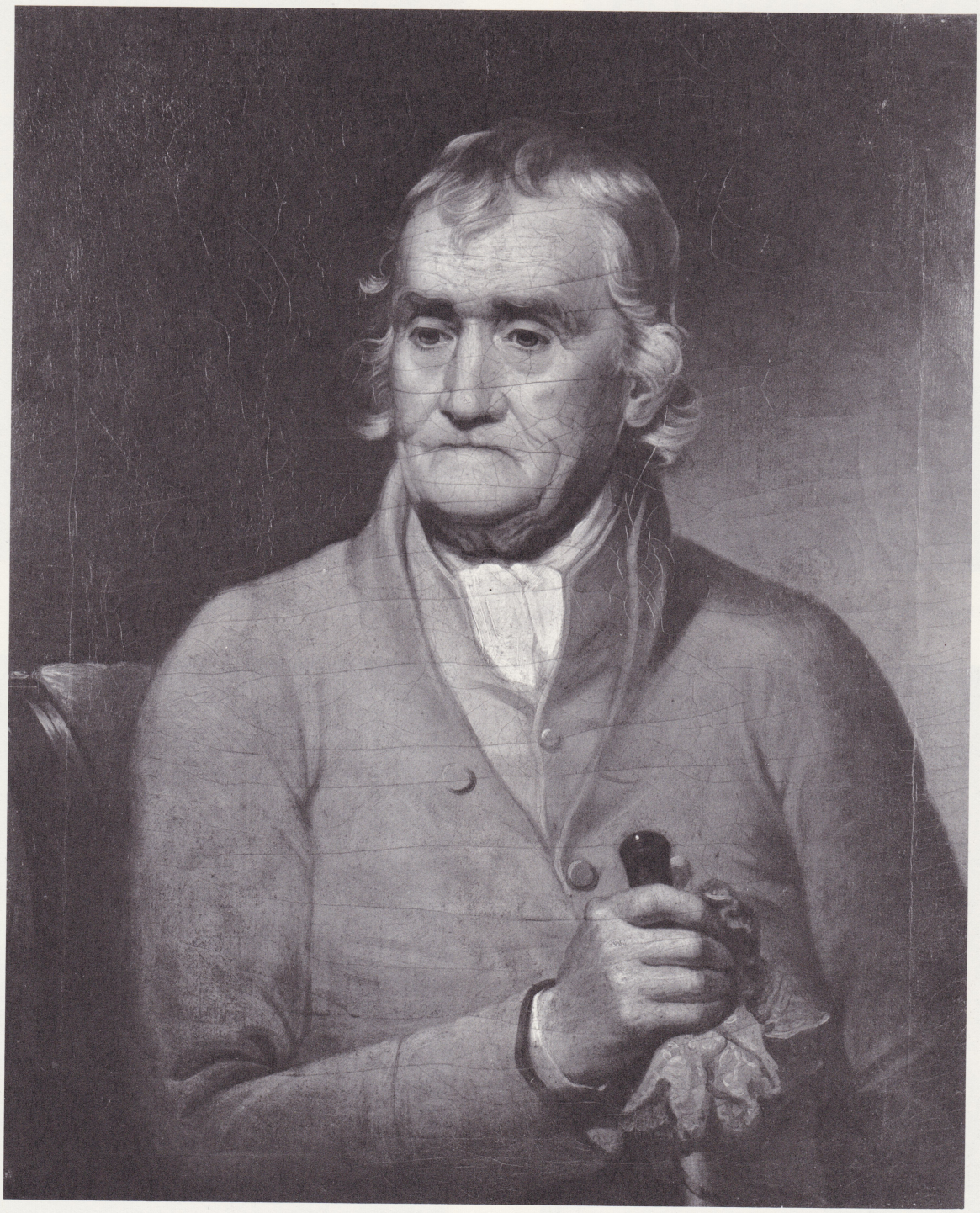


662 George Bryan Porter, 1819

190 Mrs. Frederick Eichelberger, *c.* 1819



189 Colonel Frederick Eichelberger, *c.* 1819



290 Abraham Freeman, 1820

689 Catherine Schlatter Ragan and Richard Ragan, 1820

84 Thomas Wilson Buffington, *c.* 1820

558 Mrs. George Louis Mayer, 1819

555 George Louis Mayer, 1816-19

385 Mrs. Samuel Humes, 1819

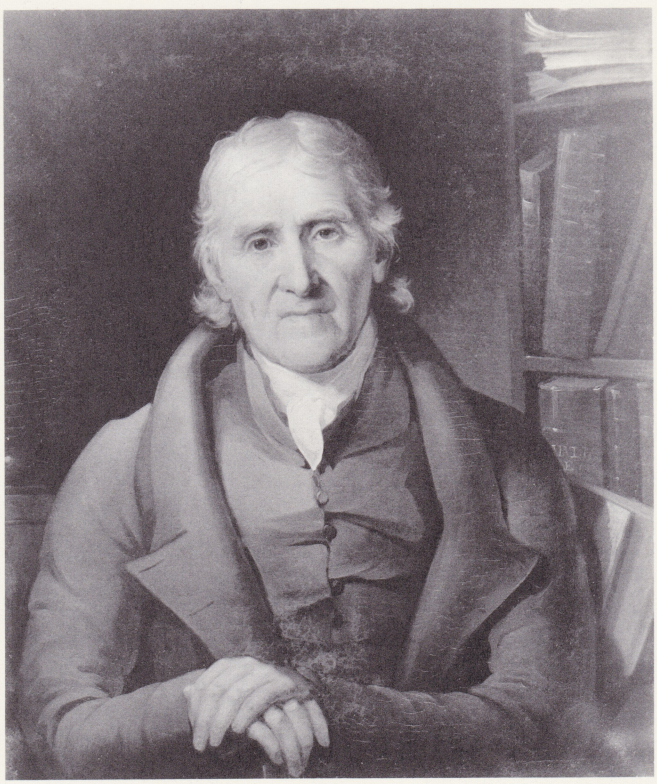
30 Mrs. Lavallan Barry, *c.* 1820

397 Eliza Jacobs, *c.* 1820

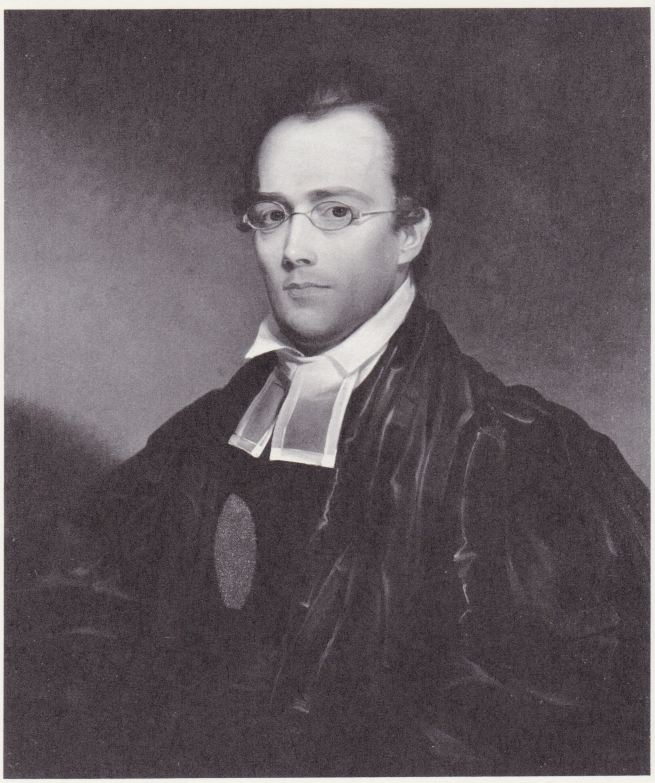
820 Mrs. John Stump, *c.* 1821

147 Mrs. Richard Dale, *c.* 1821

148 Sarah Barry Dale, 1822



342 Rev. John Gottlieb Ernestus Heckewelder, 1822 or 1823

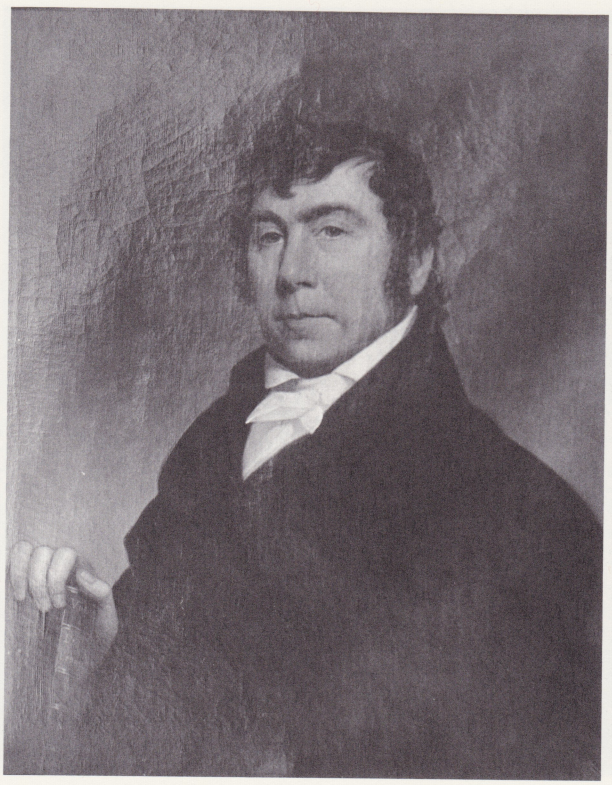


585 Rev. James Montgomery, 1822

767 Governor John Andrew Shulze, 1823

196 Edward Eichholtz (posthumous), 1821

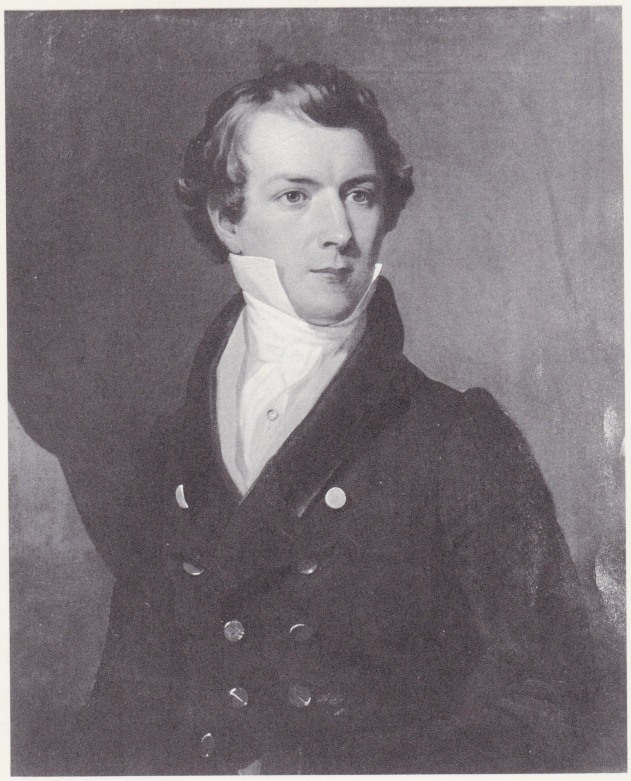
711 Mrs. Emanuel Carpenter Reigart, 1822



710 Emanuel Carpenter Reigart, 1822

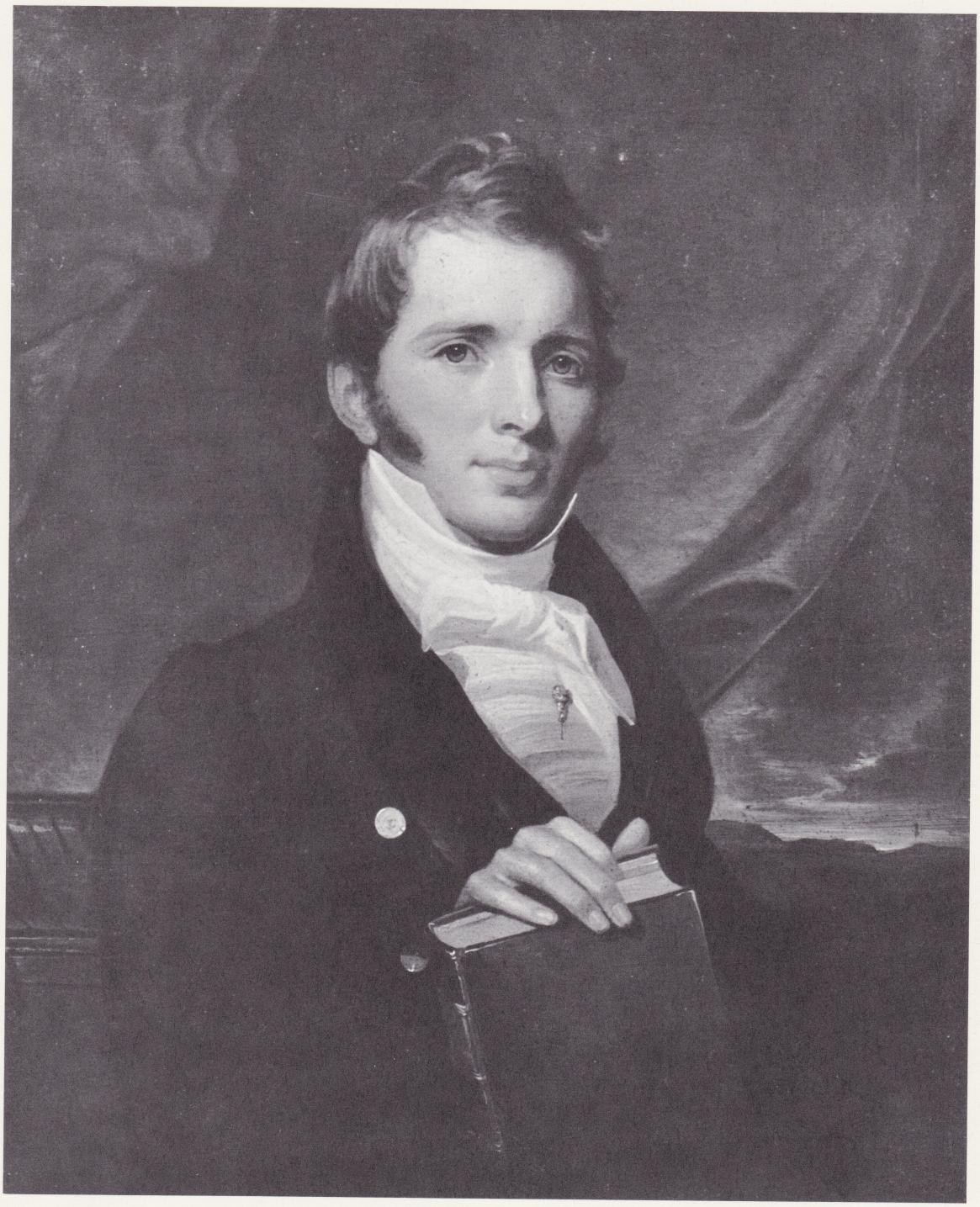
435 Mrs. George Hopson Krug, 1823

180 Lt. Constant Mathieu Eakin, 1823



521 Man in a Yellow Waistcoat, 1824

590 Benjamin R. Morgan, 1823



647 James M. Petriken, *c.* 1825

10 Mrs. Thomas Armat and Fanny Armatt, 1825

9 Thomas Armat and Anna Armatt, 1825

378 Samuel Humes, *c.* 1825

581 Mrs. Miller, 1825

Sketch of a Woman, Eichholtz Commonplace Book

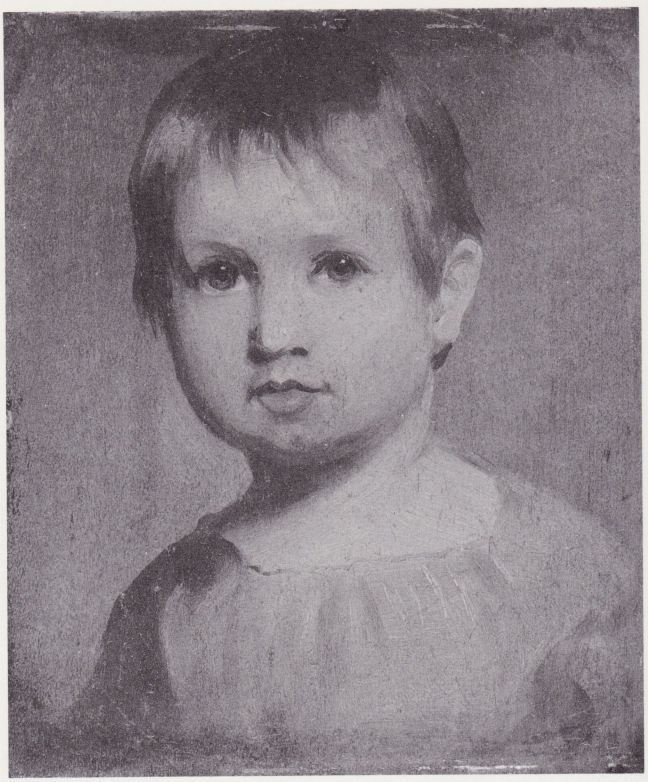
871 Elizabeth A. Wilmer, *c.* 1825

872 Nancy Ann Wilmer, *c.* 1825

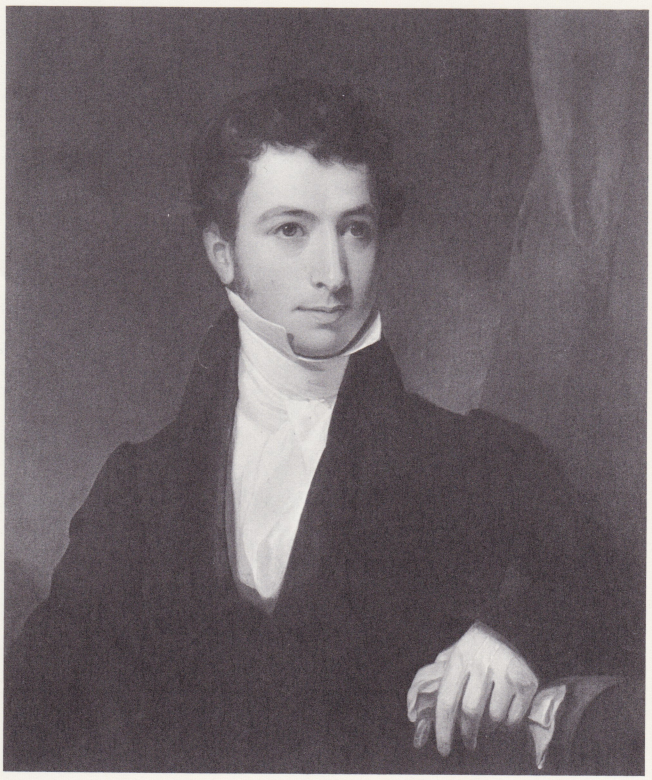
197 Elizabeth Susanna and Anna Maria Eichholtz, *c.* 1825

192 Benjamin West Eichholtz, 1826

594 Benjamin Schaum Muhlenberg, *c.* 1828

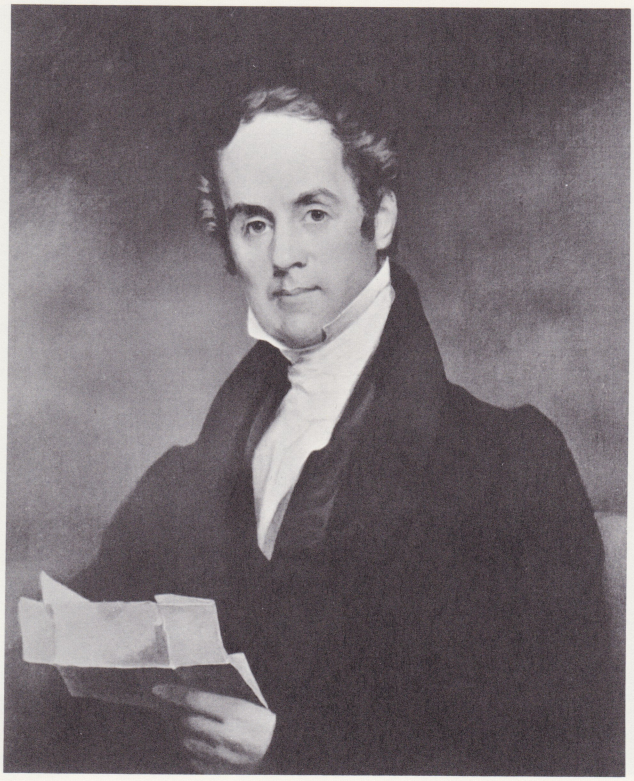


202 Henry Clay Eichholtz, 1830



12 Robert J. Arundel, *c.* 1825

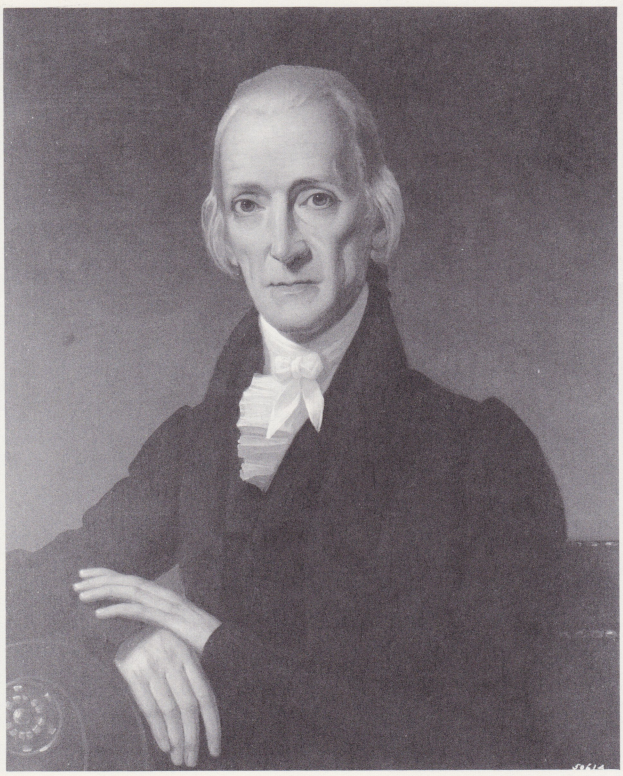
718 Mrs. Philip Wager Reigart, 1826



618 John R. Neff, 1825-30

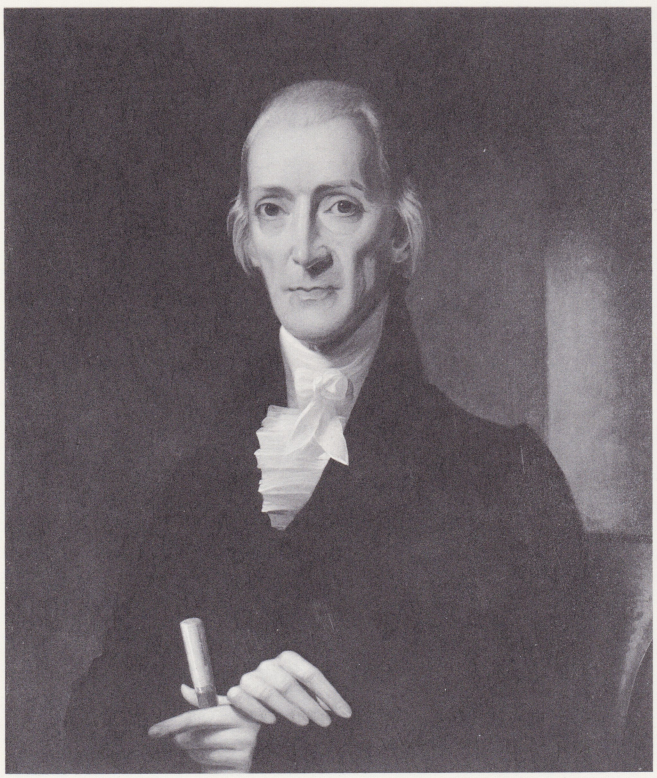
885 Thomas Yarrell, 1826

799 Mrs. John Steele, 1824-26



793 General John Steele, 1824-26

804 Mrs. John Steele, 1826



798 General John Steele, 1826

644 Thomas Penn-Gaskell, *c.* 1825

808 Robert Bailey Steele, *c.* 1825

466 Mrs. John Frederick Lewis, 1827

465 John Frederick Lewis, 1827

181 Dr. John Eberle, 1827

182 Mrs. John Eberle, 1831

122 Mrs. James Coleman, *c.* 1827

660 Admiral David Dixon Porter, 1829

424 Mrs. George May Keim, 1827

547 Mrs. Christopher Bartholomew Mayer, 1827

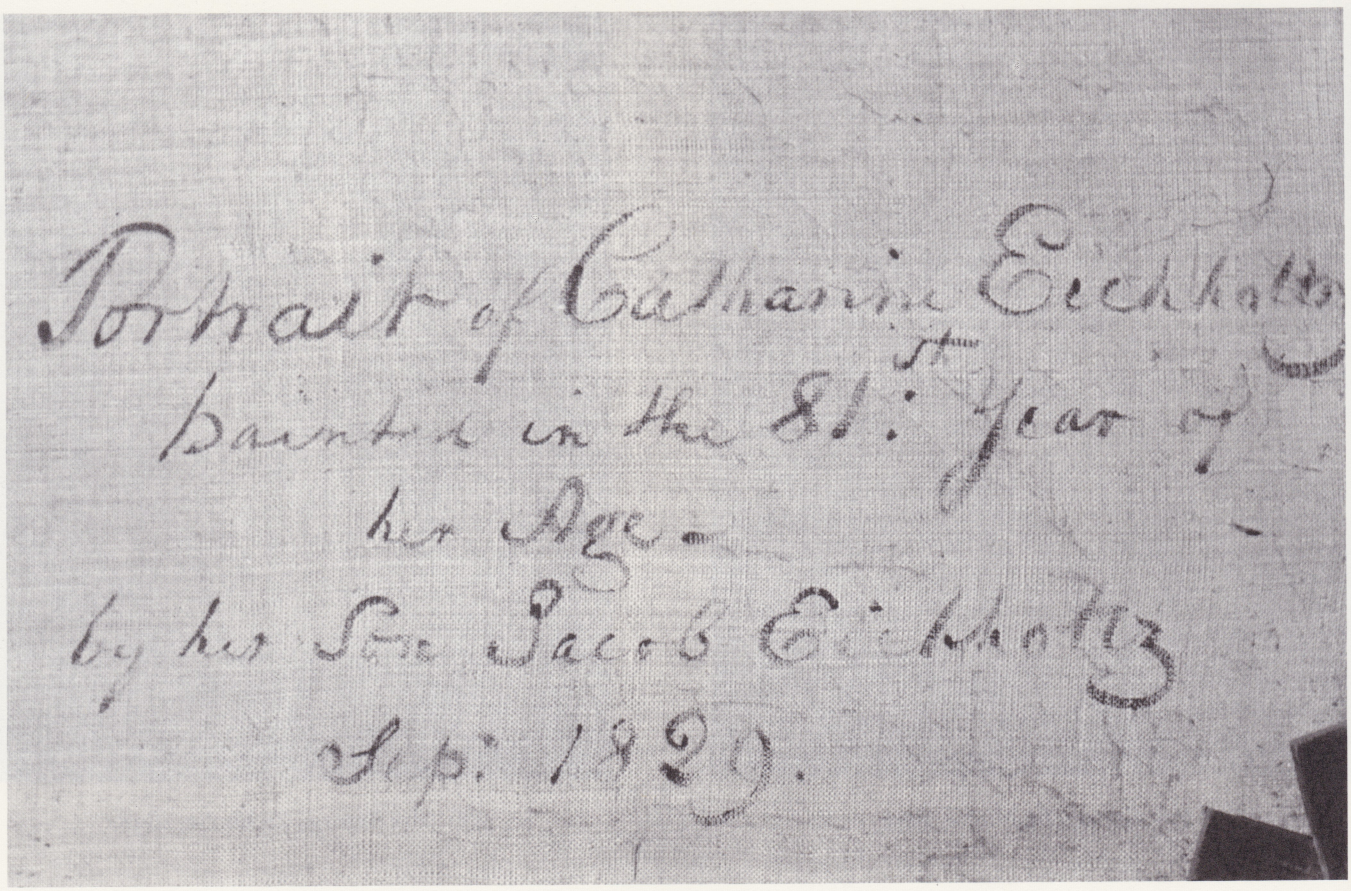
210 Mrs. Jacob Eichholtz, nee Hatz (posthumous), 1830-33

218 Leonard Eichholtz, Jr. (posthumous), 1829

199 George Eichholtz, 1832

200 Mrs. George Eichholtz, 1832

222 Mrs. Leonard Eichholtz, 1829



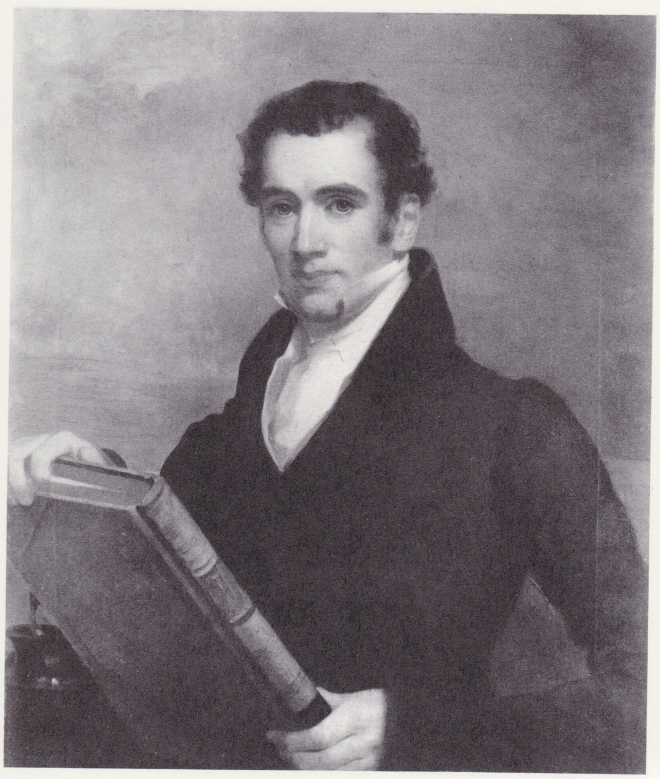
222 Inscription by Eichholtz on reverse

707 Anna Reigart, *c.* 1830

212 Mrs. Jacob Eichholtz, *c.* 1831

447 Catharine Leman, *c.* 1830

152 Mrs. Archibald Douglas Davis, *c.* 1829



153 Gabriel Davis, 1829

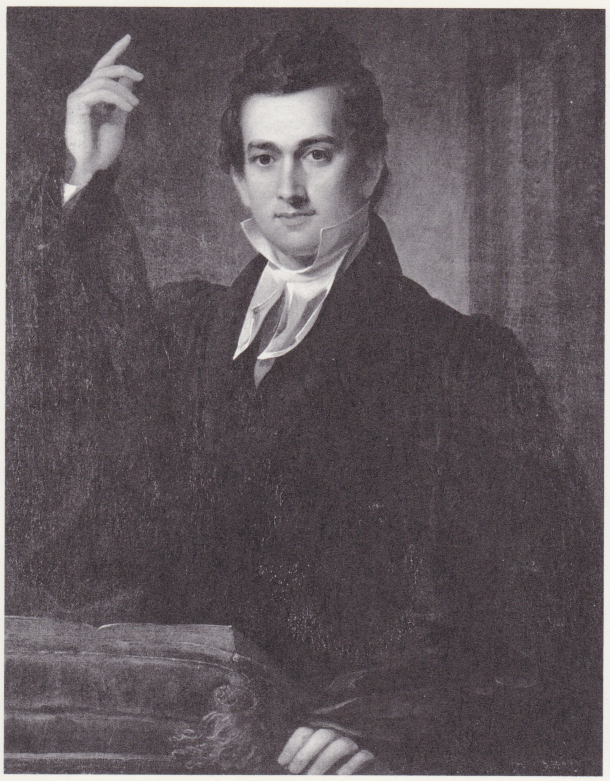
154 Mrs. Gabriel Davis, 1836

21 Mrs. Robert Bailey, *c.* 1830

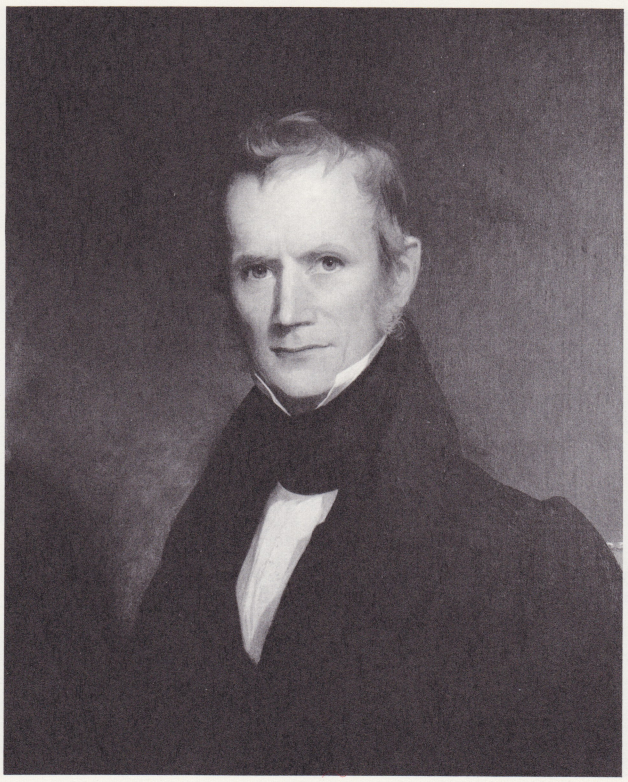
292 Phoebe Cassidy Freeman, *c.* 1830

102 Judge Benjamin Champneys, *c.* 1830

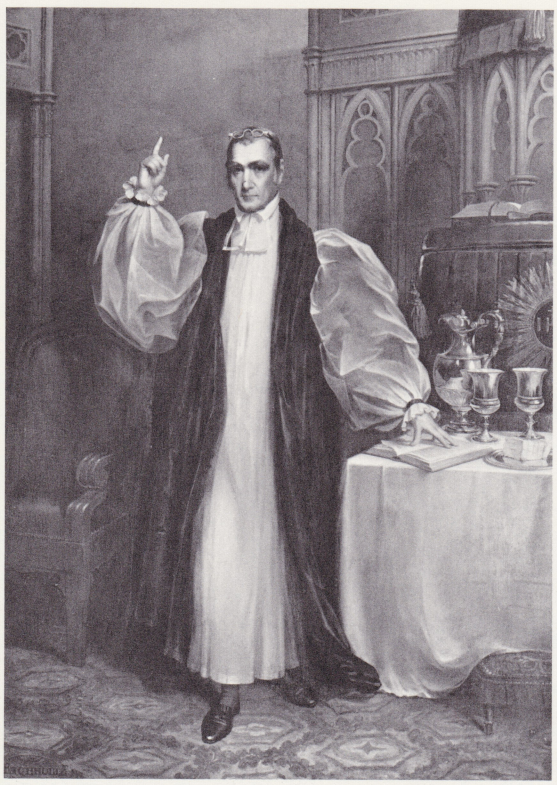
104 Mrs. Benjamin Champneys, *c.* 1830



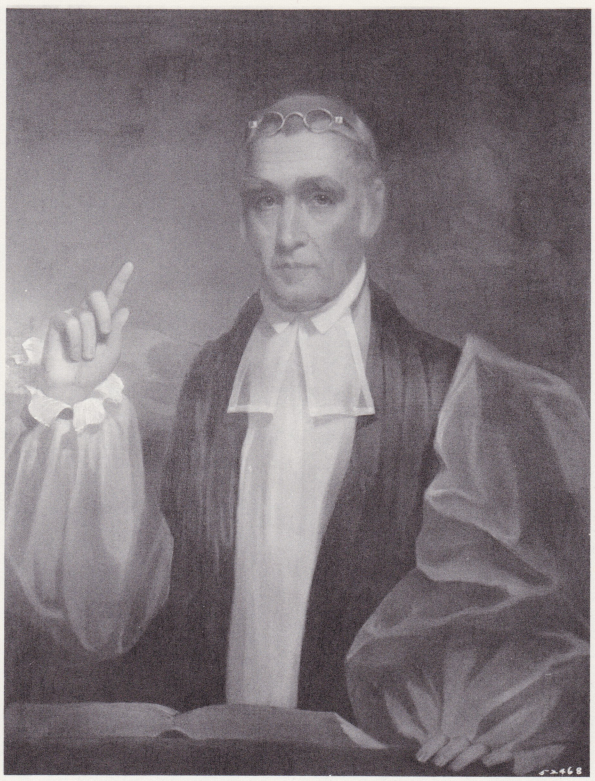
113 Rev. John Baker Clemson, *c.* 1830



564 Rev. Lewis Mayer, *c.* 1830

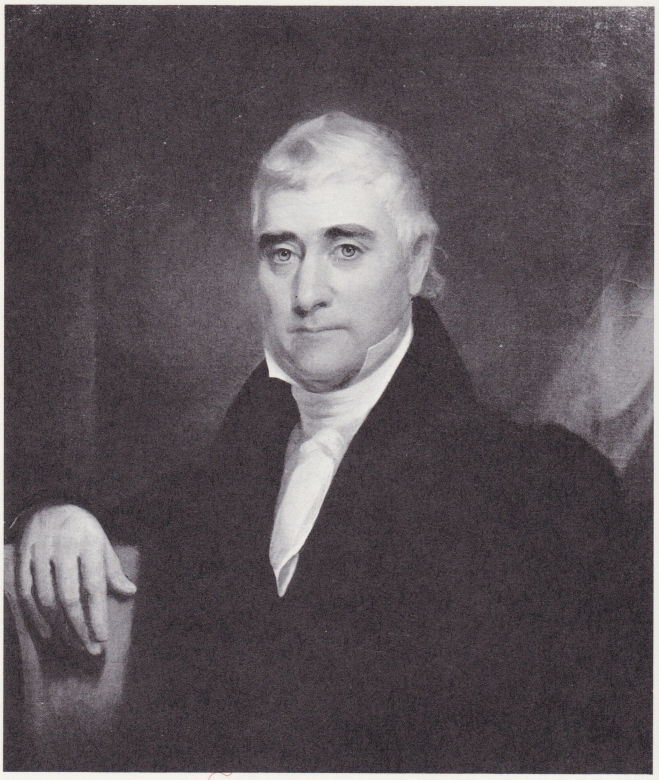


694 Bishop John Stark Ravenscroft, 1830

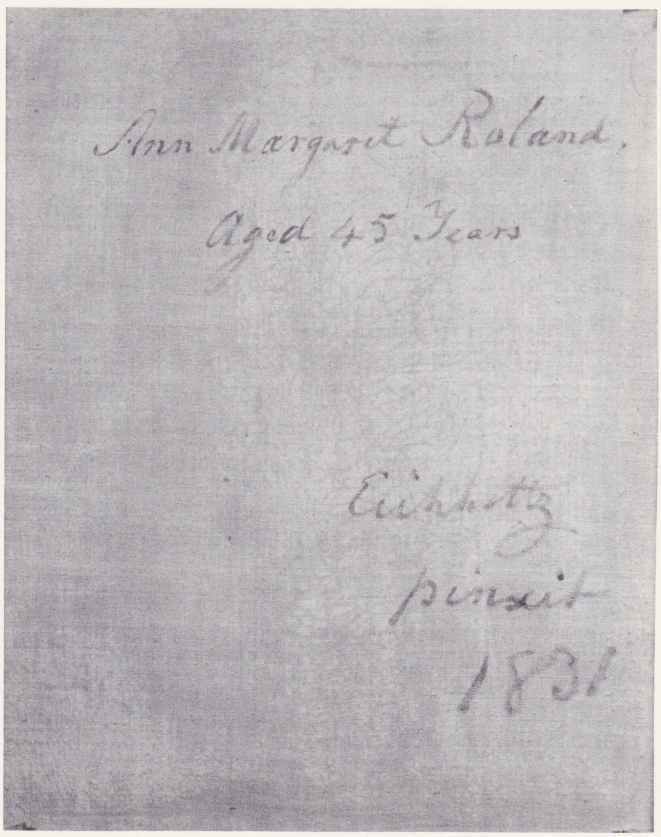


695 Bishop John Stark Ravenscroft, 1830

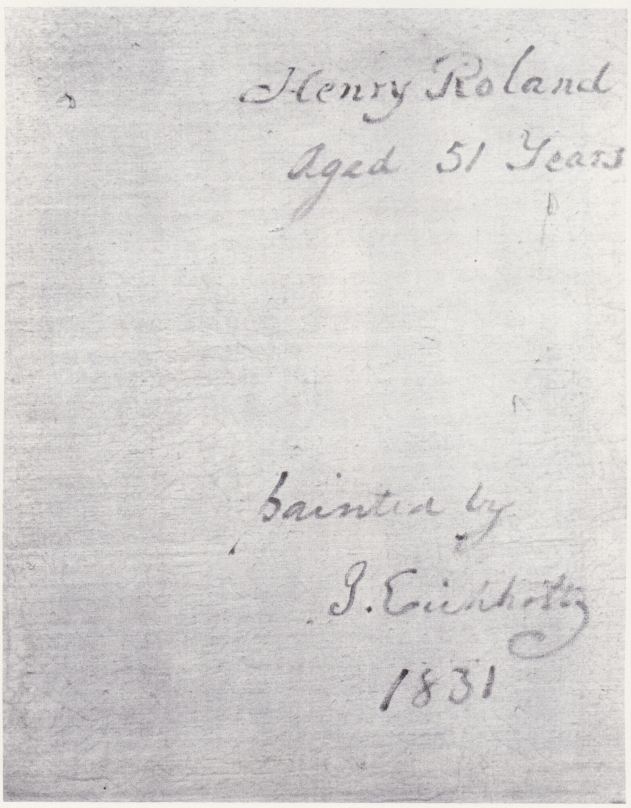
731 Mrs. Henry Roland, 1831



730 Henry Roland, 1831

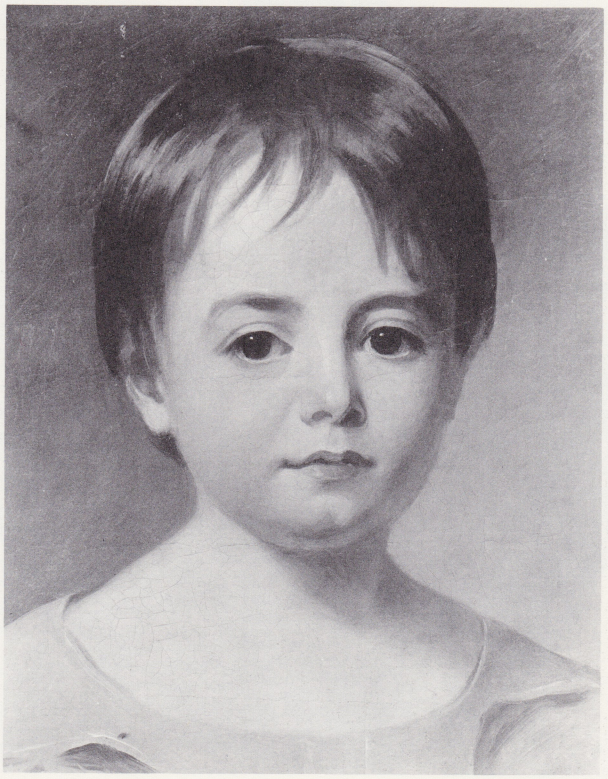


731 Signature on reverse



730 Signature on reverse

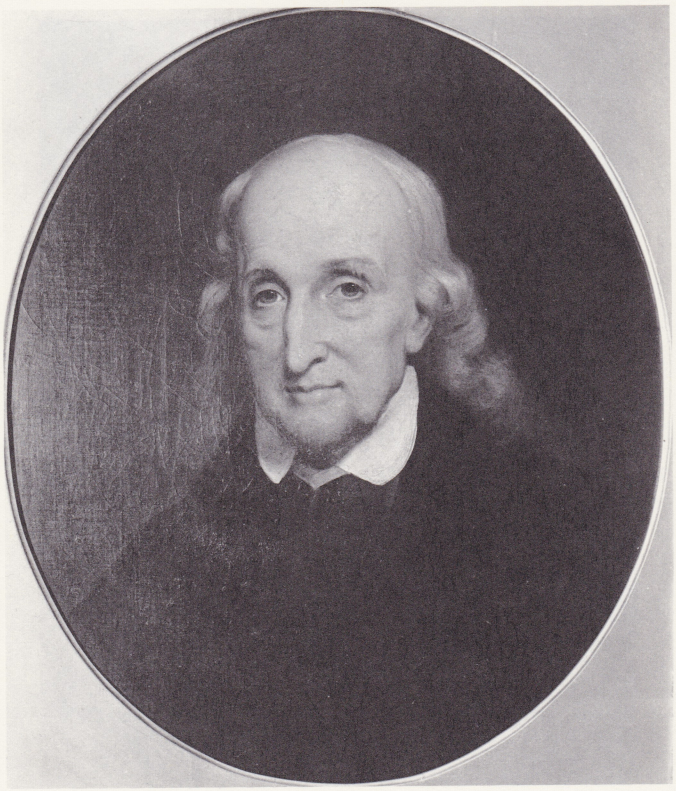
224 Robert Lindsay Eichholtz, 1833



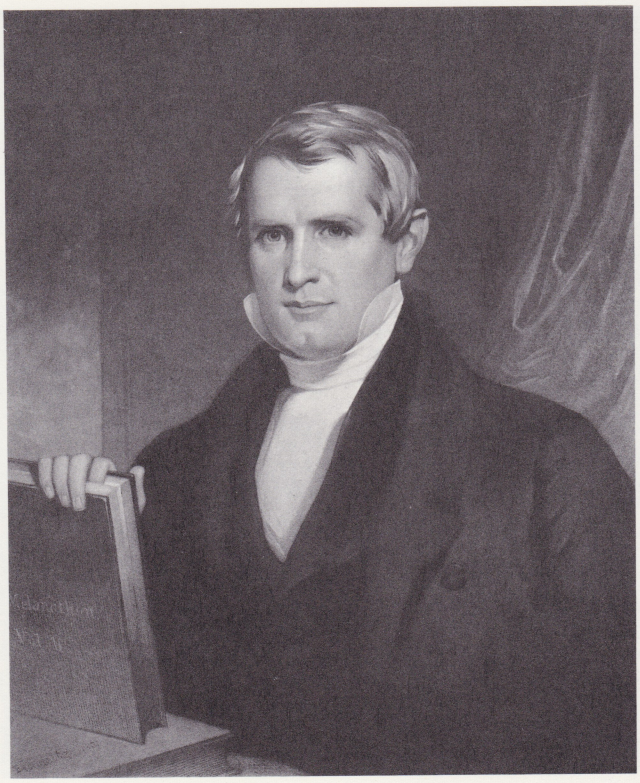
225 Robert Lindsay Eichholtz, *c.* 1835

477 Mrs. Robert Lindsay, 1831 and 1833

475 Robert Lindsay, *c.* 1831



869 Bishop William White, *c.* 1834



309 Rev. John L. Grant, 1831
Engraving by John Sartain after Eichholtz

77 James Buchanan, 1834

443 Mrs. Elliott Tole Lane, *c.* 1834

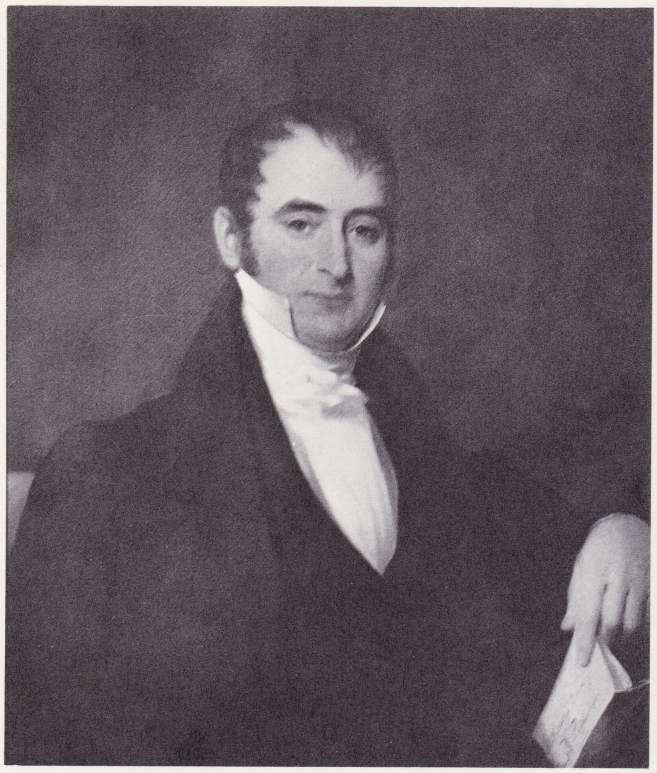
549 Colonel George Mayer, 1833

553 Mrs. George Mayer, 1834

550 Colonel George Mayer, 1834-38

554 Mrs. George Mayer, 1834-36

729 Mrs. Henry Rogers, 1833



460 Nicholas Lennig, 1833

288 Judge William Clark Frazer, *c.* 1830

448 Henry Eichholtz Leman, 1835

568 Serena Angelica Mayer, 1833

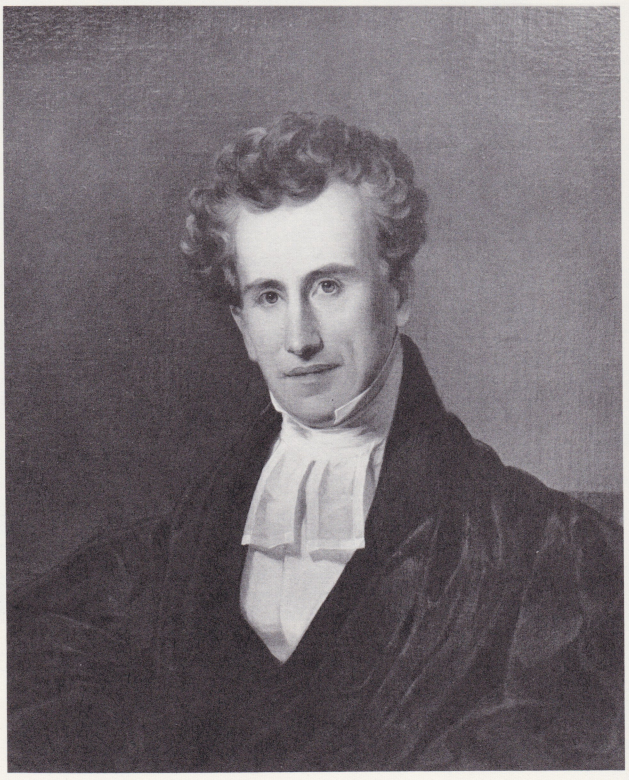
578 David Miller, 1833

579 Mrs. David Miller, 1833

699 Mrs. Colin McFarquhar Reed, 1836

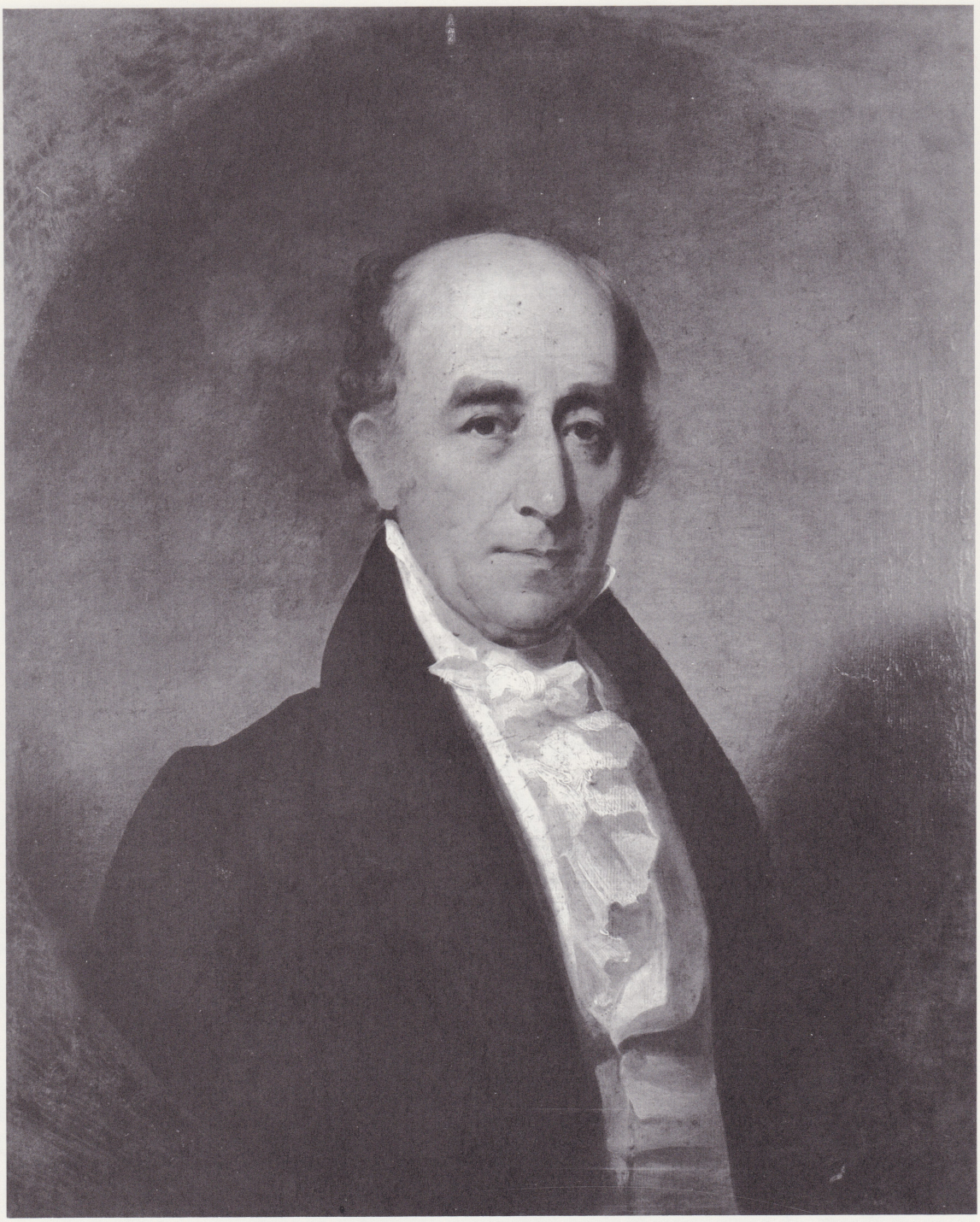
845 Dr. William Smith Wallace, 1836

382 Dr. Samuel Humes, 1836



606 Rev. William Augustus Muhlenberg, 1836

473 Elizabeth Eichholtz Lindsay, 1835

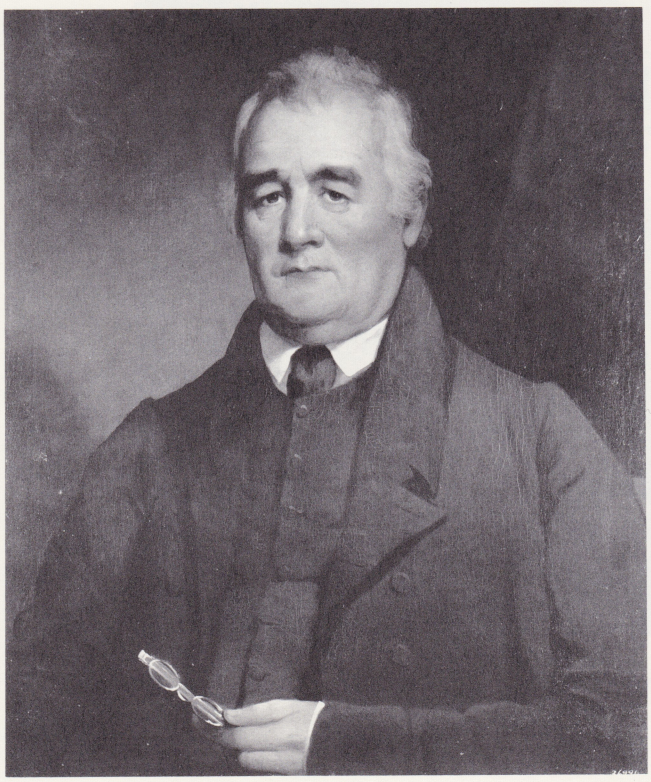


401 Robert Jenkins, 1836

402 Mrs. Robert Jenkins, 1836

173 Mrs. Jacob Duchman, *c.* 1837

726 Gov. Joseph Ritner, 1837



487 Jacob Long, 1838

763 Anna Maria Shoenberger, 1838

203 Henry Clay, Lavallyn Barry, and Robert Lindsay Eichholtz, *c.* 1838

191 Anna Maria (Mary) Eichholtz, 1838

234 Thomas Elder, 1838

52 Nicholas Biddle, 1837
Engraving by John Sartain after Eichholtz

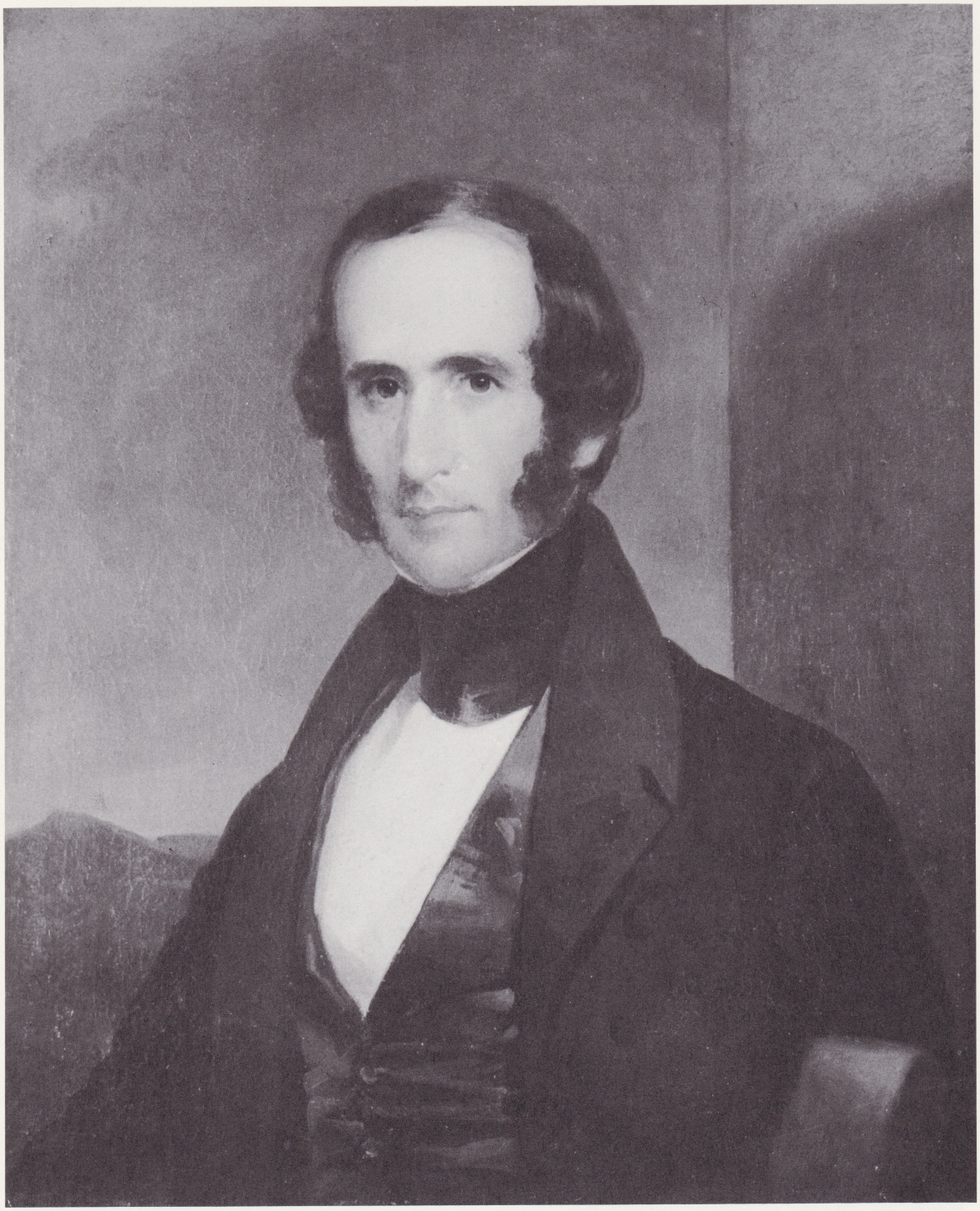
145 Mrs. John Cust, 1837

55 Mrs. Thomas Blair, 1837

813 Thaddeus Stevens, 1838

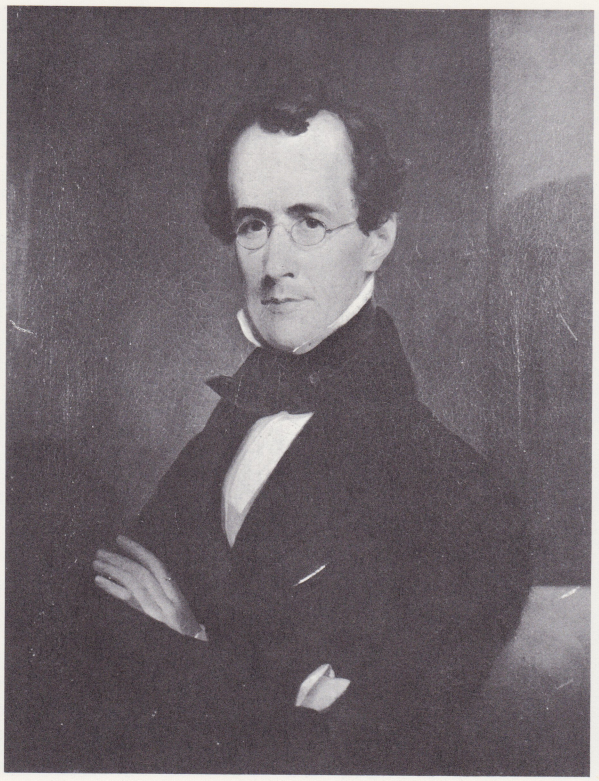
277 Judge Thomas Emlen Franklin, 1838

278 Mrs. Thomas Emlen Franklin, 1838



627 William Marvel Nevin, 1841

626 Mrs. John Williamson Nevin
by Bass Otis and Eichholtz before 1835, and 1841



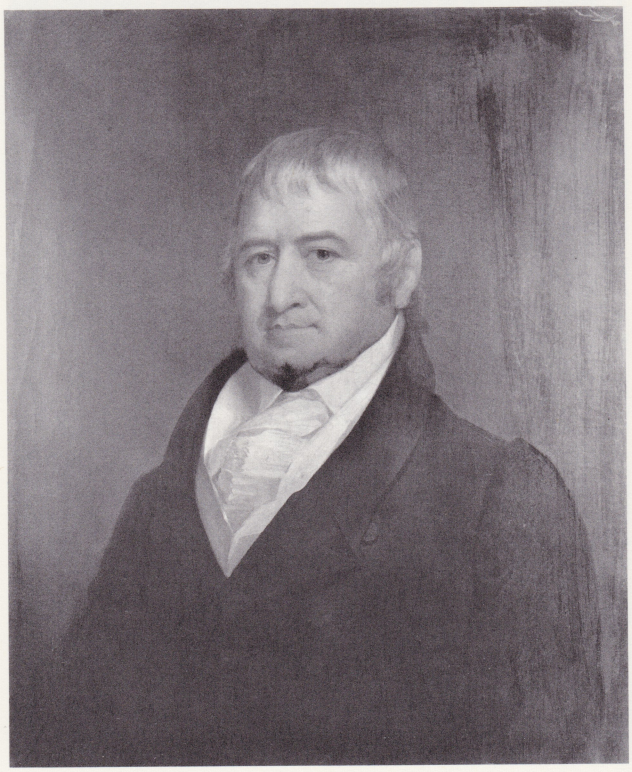
622 Rev. John Williamson Nevin, 1841

64 Bishop Samuel Bowman, 1842

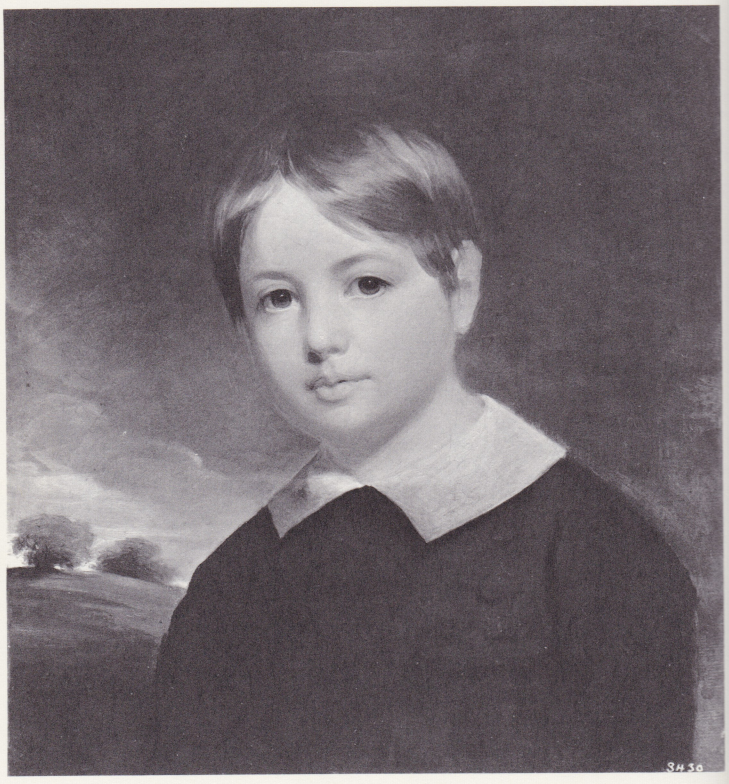
99 Mrs. Jacob Carpenter (unfinished), 1840

223 Rebecca Trissler Eichholtz, *c.* 1841

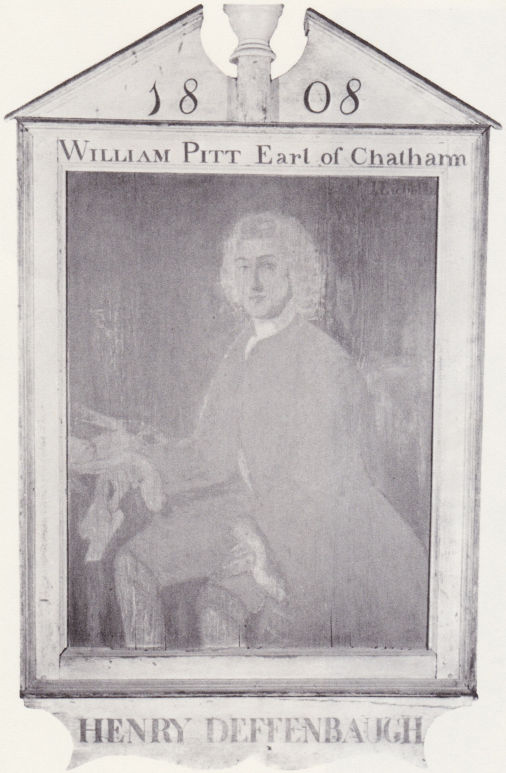
213 Mrs. Jacob Eichholtz (unfinished), *c.* 1841



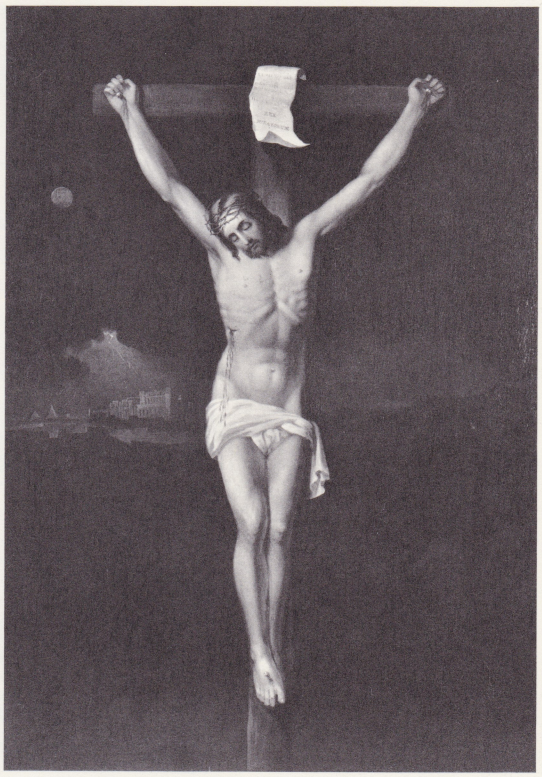
705 Adam Reigart, Jr., *c.* 1840



214 Lavallyn Barry Eichholtz
by Eichholtz and Neagle, *c.* 1842 and 1850

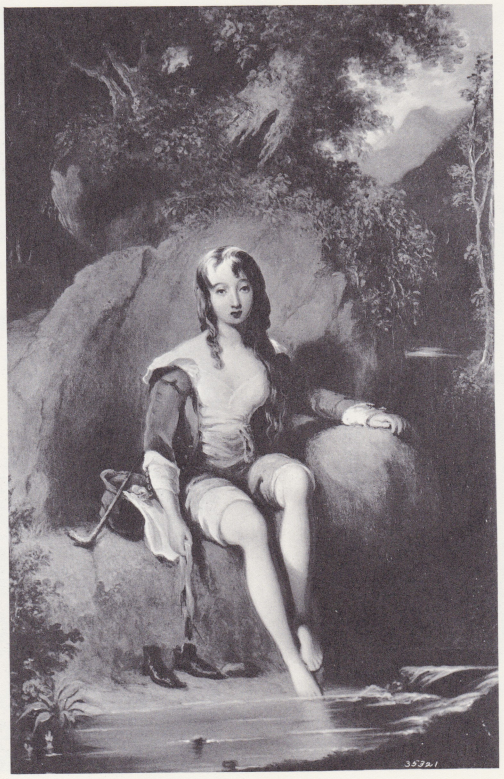


923 Tavern Sign
William Pitt, The Earl of Chatham, 1808



898 Crucifixion, 1831 or after

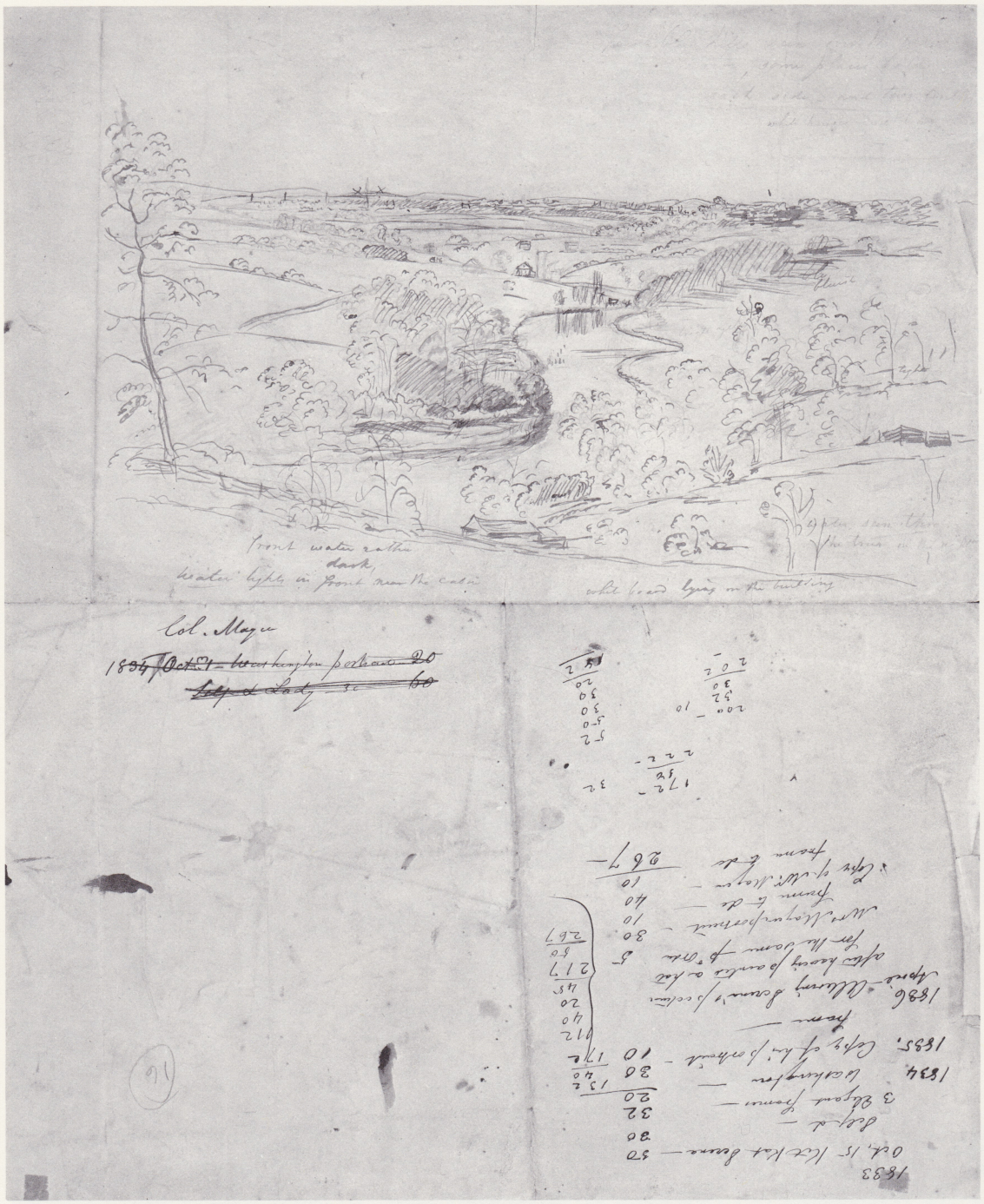
892 Cape Henlopen (copy after Thomas Birch), 1832



902 "Dorothea," 1841

903 Farmyard Scene, undated

906 An Incident of the Revolution, 1831



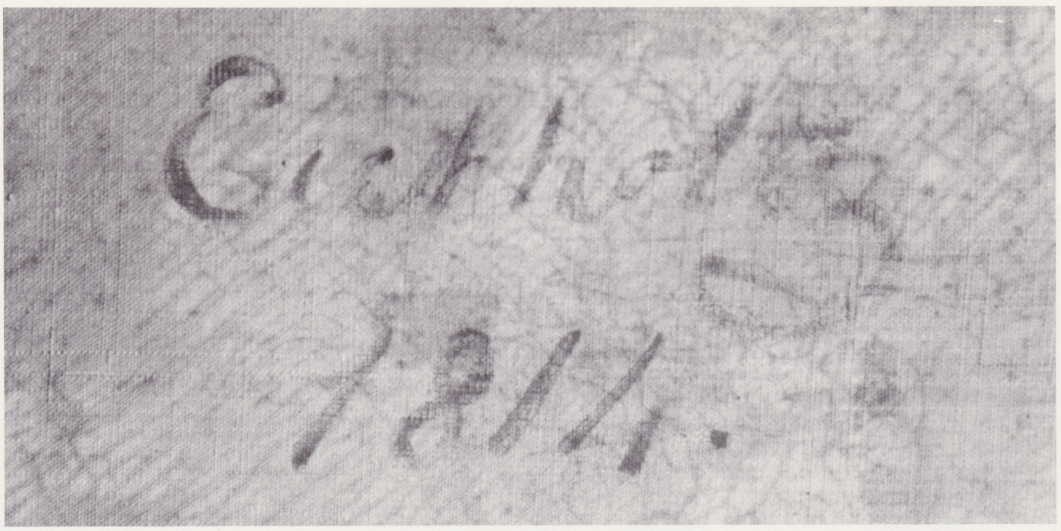
896 Sketch for Conestoga Creek and Lancaster, 1833

897 Conestoga Creek and Lancaster, 1833

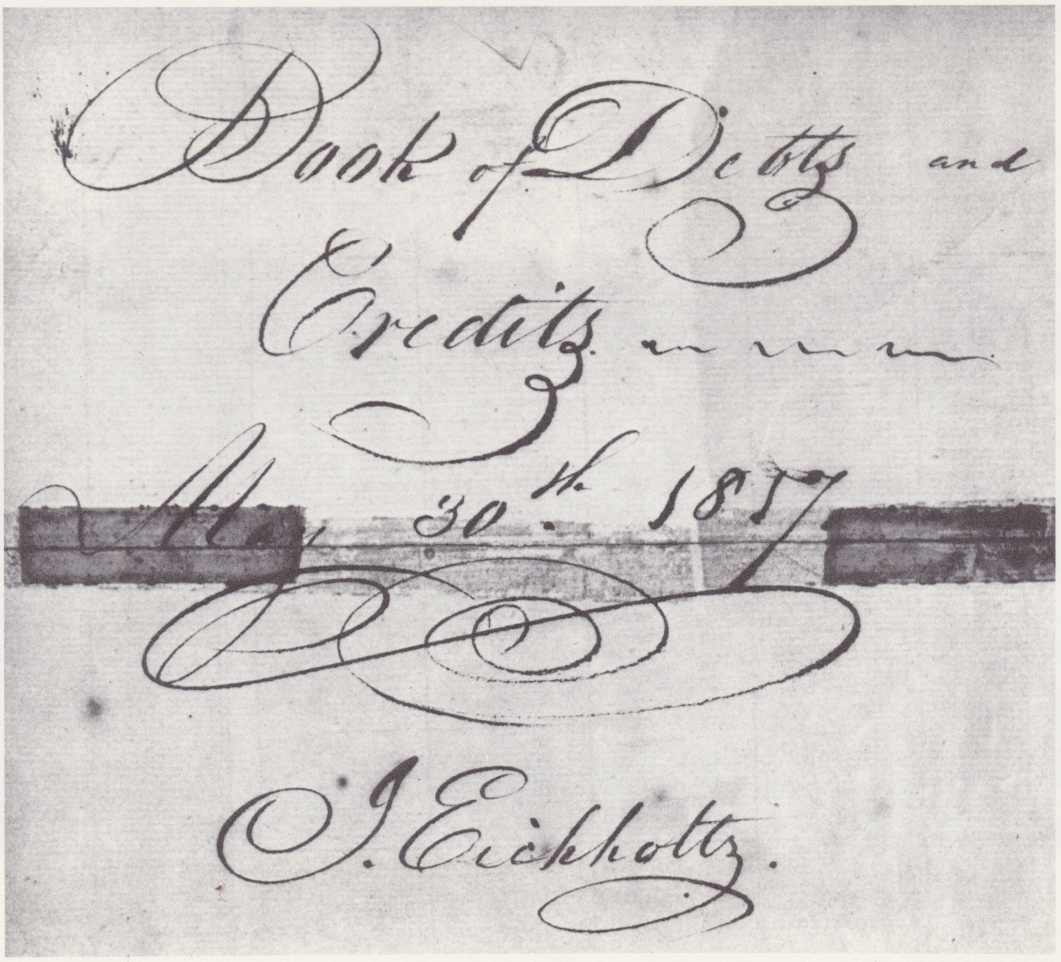
915 Mark Antony delivering his oration over the body of Caesar
copy after Benjamin West, before 1839

Engraving for Sun Fire Company Pump

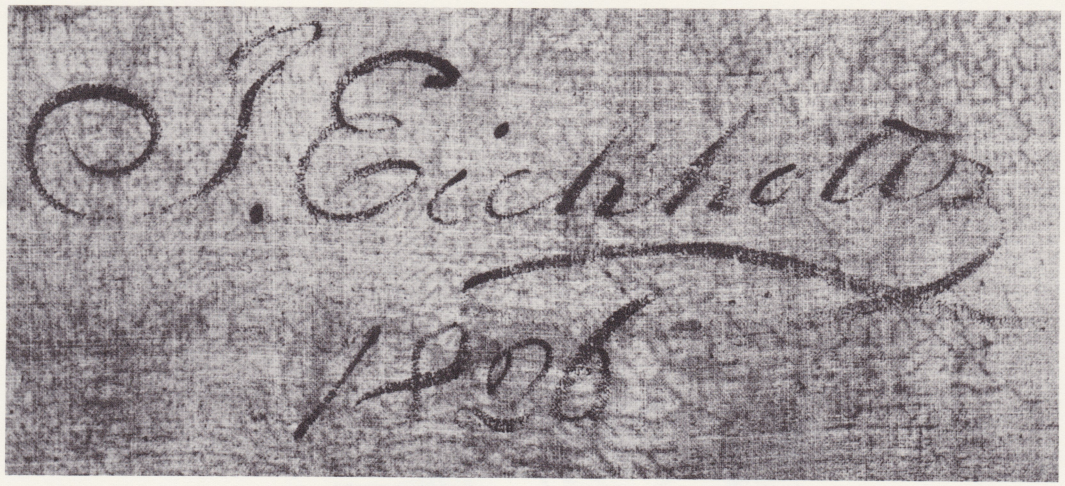
Tin Sign of Jacob Eichholtz



244 Signature on reverse, Nathaniel Ellmaker



Page from Eichholtz Ledger 1817-1841



798 Signature on reverse, General John Steele

Profile Sketch
Eichholtz Ledger
1809-1817

694 Signature l. l., Bishop Ravenscroft

Alphabet tabs
Eichholtz Ledger
1809-1817

Pegasus,

APPENDIX

CORRESPONDENCE

Jacob Eichholtz to Thomas Sully, Philadelphia

(Historical Society of Pennsylvania)

Dear Sir, Lancaster January 19th, 1817

I would have wrote you ere this but for the continued, and extreme indisposition of my wife, and as her recovery is extremely doubtful, it compels me to postpone a resumption of the subject we were on, at parting, until I shall have the pleasure of seeing you, in the course of the ensuing spring.

It will afford me much pleasure if, in my next visit to Philada. I shall contemplate your specimens of taste, brought, as it were to a focus; believe me, dear Sully, you cannot fail of success, in fact, I already fear that the operations of your brush may be thereby impeded, however, I trust to your devotion to it, but it is not to be, merely, an exhibition of portraits, no, your historical powers will now be called into action. What exquisite pleasure it would give me to hear you were engaged in some large work; my satisfaction would be augmented if it were a subject taken from sacred scripture.

It is certainly the wish of many of your friends that your talents be devoted to nobler subjects than portraits. I am aware that it is your wish also, and hope the time near which will realize those prospects.

When a good opportunity offers I will send you a specimen of white lead (prepared by a young man of this place) which I consider superior to anything of the kind I found at Philada.—with warmest wishes for your prosperity, I remain, sincerely,

your friend, Jacob Eichholtz

Jacob Eichholtz to his sister-in-law Miss Eliza Trissler, Lancaster

(Smith Papers, Beal Collection)

My dear and excellent Sister, Philadelphia March 27, 1832

There are few things in this transitory world so valuable so amiable as a girl of your *moral* worth, all external advantages are lost, are insignificant in a comparison with the former which I do believe you possess almost exclusively, these encomiums are elicited not because I wish to pay you an empty compliment, but because they are your due, and I regret to add, I believe few in your City are capable to appreciate them. Your devoted care and attention to my children under your hospitable roof for so many months will ever make me your debtor, nor do I feel the least encumbered with these obligations, on the contrary they are quite pleasing when due to so much excellence. I thank you however for all this, lest you deem me insensible to your kindness, my children are incapable of gratitude from tenderness of years but I hope to live to instruct them of what is due to a benefactress. As a

trifling testimony of my sincere regard I have merely sent you a rag of calico, and when you wear it dont look at and think or say how little my friend has appreciated my kindness. Nay my dear Girl, I may with Gods blessing one day shew you better proof of my sincere regard and affection.

From ever ys. J. Eichholtz

Jacob Eichholtz to Mr. and Mrs. Robert Lindsay, Philadelphia

(Mr. and Mrs. Ben Wolf, Philadelphia)

Dear Robert & Cassy. Lancaster August 17, 1832

I take up the pen in all confusion, as regards our present circumstances, but nevertheless felt a wish to give you a summary of our sojourn to this place, we came here a little before 3 oclock on Thursday, having gone further by 10 miles the first day than we intended for the very best of reasons. Nobody would take us, did you ever hear of such infamous conduct, in a professed Christian country, we came to Downing's an half hour before sundown, and I ordered the driver to proceed further he told me there was a good house 2 miles above Downingtown, we went on, and had our baggage discharged at the house, at which we intended to lodge, we sat at the door some 10 or 15 minutes and no one appearing to invite us in, I requested the landlord to give us a private room, he pointed to a room which he considered what I wanted with the shutters shut, and no kind of attention shown us. I ordered the driver to reload the baggage, and proceeded further, but I paid for my high spirits, it was then sun down, and the nearest Inn was 7 miles distant, we jogged on however, and on arriving there was told his house was full, altho nobody was to be seen, the next town was 3 miles further, to which he (the puppy) recommended us, (thought we had cholera) on arriving there we had a similar reception, they could not take us. These worse than savages were not to be moved by the fatiguing cries of my little ones. *We had to go on*, a few miles further, 40 miles from your City. We made another effort to get a nights lodging, I went into the house and requested accommodation for my family and were flatly refused, Now my dutch blood rose to its highest point, I perem[p]torily demanded an Asylum in his house even without a bed, threatened the vengeance of the law in case of refusal, *this had the effect* and we were promised a room without beds, this was to me a luxury not often met with, after being in the house 10 or 15 minutes it was found we were not sick we were even promised a bed, and at last succeeded in getting excellent fare, (so much for a little spunk.) on the next day we had but a short ride, and got to our residence only one minute before one of the most appaling showers came on I ever saw, it rained for 6 hours after.

Thus you see, my dear Children, the wonderful working of a kind providence, the ills we endured the night before was a real blessing, in disguise, had we been accommodated at the first house, we should have been drenched beyond measure. I am now writing this scrawl at 6 oclock in the evening and have not been out of the house. Emanuel and myself went to work and unpacked all this day, we were very fortunate in getting all safe up. Our house and the improvements I made please my wife very much. You will yourselves, when you come, I am certain think it a fine place. Rubens intended to go home on Saturday, but

I advised him to remain a few days longer, it was pleasing to hear of a diminution of cases, and hope you are out of danger. I am writing this scrawl in all hurry and shall in a few days be more prolific. I am very affectionately and truly your father

R. Lindsay Esqr. J. Eichholtz

I have it in contemplation, to placard the 3 first named Landlords, (ruffians) in all the City papers.

Let us hear from you soon, as I can truly say I feel lost, or not at home, hope for better times when excitements are allayed.

J. E.

Thomas Sully to Jacob Eichholtz, Lancaster

(Facsimile published by W. U. Hensel in "Jacob Eichholtz, Painter," 1912, source of original unknown)

Dear Eicholtz Philadelphia November 4th 1832

Mr Vanderkemp on behalf of the "Saving Fund" applied to me yesterday to make a copy for them of their late President [Andrew Bayard] of a portrait painted of him by you —or from one painted by Lawrence.

Of course I preferred yours; but could not in courtesy undertake the commission without first obtaining your permission.

Tell me your wishes on this subject and I will abide by them.

I hope your partial retirement from our busy scenes has answered your full expectation of comfort and ease; and that Mrs. Eicholtz and your family enjoy the advantage of pure air and pleasant society; present my best respects to her and them.

Sincerely Your friend

Thos Sully

Jacob Eichholtz to James Buchanan, Senate of the U.S., Washington

(Historical Society of Pennsylvania)

Honorable James Buchanan

Dear Sir, Philadelphia April 7, 1840

I have been called on by a young gentleman from Lancaster who wishes me to enquire of you whether you would be pleased to give him permission to have a *Steel plate* mezzotint engraving taken from the portrait I had the honor to paint for you. He further says that a nephew of yours has told him that the portrait is now in the western part of Pennsylvania, and could, with your permission, be obtained for the above purpose. I have only to add that the applicant is highly respectable and his object is not for any pecuniary purpose, but solely from his personal (and I may add political) regard for you.

Will you oblige me in replying to this as soon as your public duties may permit.

I am with great regard very truly yrs

Jacob Eichholtz

James Buchanan to Jacob Eichholtz, Lancaster

(E. Grant Eichholtz Papers)

My dear Sir — Washington 5 September 1841

In answer to your favor of the 2nd Instant I can only say, that it would be impossible to impose the duty on each painting & picture which the artists of Philadelphia suggest. Under the celebrated compromise law of 1833, no duties are to exceed twenty per cent ad valorem: & the purpose of the per cent revenue Bill is to bring up to that standard the duties on free articles & on those now paying a less rate. I am sorry that nothing more can be done for the artists as it would afford me peculiar pleasure to serve them.

from your friend very respectfully

Mr. Jacob Eicholtz [*sic*] — James Buchanan

Jacob Eichholtz to Mrs. Robert Lindsay, Philadelphia

(Clara A. Lindsay, *Memories of a Gentle Life*, pp. 11–12)

My dear Catharine, — Lancaster, April 23d, 1842

Before this time I had expected to have given you a visit; but "Man proposes, and the Lord disposes." I am now writing you on a sick-bed, not, as I believe, dangerously ill, but yet unable to be about.

For more than ten days I have been *ailing;* and could keep up no longer.

The doctor says the complaint from which I am suffering is a common affection, prevalent just now, and on his second visit, this morning, pronounced me decidedly better. I have no fever, but from low diet am very weak. If God spares me, I shall visit you as soon as strength permit.

Hoping very shortly to see you, I remain in sickness or in health, in weal or woe,

Your affectionate father,

Jacob Eichholtz

P.S. I have sent two pictures to the exhibition (the Academy of the Fine Arts), one of the subjects you will recognize, I think, for the original *loves you very dearly*. Go and see.

J. E.

William Henry Miller to Mrs. Ziegler

(From a copy in pencil in a composition book, no place or date given. Mrs. Ziegler was Mrs. George Ziegler of Philadelphia, sister-in-law of Susie Ziegler, Mrs. Robert Lindsay Eichholtz of Lancaster who died in 1928, the last by the name of Eichholtz to live in the Lime St. home of the artist. Miller Papers, Collection of Mr. & Mrs. Henry Miller Dubbs.)

My dear Mrs. Zeigler

In your letter of the twenty-sixth just received, you ask me how I am interested in Susie's estate.

You of course remember that my Uncle Robert [Eichholtz] left his house and all his pictures to me. I am interested to receive any residue of his estate which rightfully belongs to me.

I am glad that it is being administered under your direction, who are familiar with all the details, and I have no doubt your son will do whatever is right in the matter. . . .

There was a ledger of my grandfather's in Susie's possession in which he had noted some of his commissions and the prices paid for them. It should go to some responsible person as it may prove valuable in determining the authorship of the portraits noted. I believe that some of his portraits have been ascribed to Stuart and Sully by the people who have them, and this is not right. . . .

Thanking you for your prompt reply to my note, I remain

Very sincerely yours, Wm. H. Miller

William Henry Miller to Henry A. Dubbs, Denver

(William Henry Miller of Ardmore and Philadelphia (1854-1928) to the husband of his deceased daughter Helen Welsh Miller Dubbs. Miller Papers, Collection of Mr. & Mrs. Henry Miller Dubbs.)

Robt. Morris Hotel 17th and Arch Sts.
Philadelphia, Pa. 4/2/28

Dear Son:

. . . I took communion in old Christ Church 2nd & Market yesterday . . . Celie Ireland [daughter of Mrs. Robert Lindsay] told me that my mother [Mrs. David Miller] and Aunt Elizabeth [Elizabeth Susanna Eichholtz] sang in the choir there, before I was born. My grandfather owned two houses in Philadelphia, one at 8th and Sansom Sts., and the other at 6th and Race, where I was born. His studio was in the Sansom St. house, and the other he either rented or sold to my father. Both have long since been torn down. . . .

Not dated.

I have gotten from Uncle Bob's estate a beautiful little head of him as a child, painted by my grandfather. It is sadly in need of cleaning and I cannot do it myself. The face is about as big as the portraits of my mother and Aunt Lib which hangs in the lower hall, but carried much further as to finish. I have pasted a tag on the back of the stretcher telling about it, with my name and it is now hanging on the wall of my little room here as my self portrait is. . . .

As Ever Dad

BRASS ENGRAVINGS

FOR THE SUN FIRE PUMP COMPANY, 1830

THERE WERE many volunteer fire-fighting organizations in early Lancaster. Eichholtz was a member of the Union Fire Company, which is recorded as organized in 1760. As a craftsman Eichholtz was not above using his hands in more ways than one to assist his fire-fighting friends, and painted buckets, banners, and other decorations. As late as 1837 he decorated the hose carriage for his own company with what must have been a dramatic and possibly comic painting on metal, an allegorical representation of water. This was about the time of the celebration of the introduction of water into the city of Lancaster when an elaborate parade was held. On this occasion the Union's motto was displayed on a banner: "Union of Purpose Always Insures Effect." Fighting fires was serious business and the portrait painter was highly acclaimed by his fellow members for his allegorical contribution, which has evidently not survived.

Among the volunteer fire-fighting groups was the Sun Fire Company, which also numbered prominent citizens in its membership from the time of its formation in 1763. It is recorded that: "In November, 1829, the company decided to procure an engine from Martin Schreiner, of this city, at a cost not to exceed eight hundred dollars. The engine was duly constructed by that gentleman, proved satisfactory, and remained in the possession of the company for twenty-six years without material alteration or improvement, and at the end of that period, in 1856, was rebuilt by a Lancaster mechanic, Samuel Cox" (Ellis and Evans, 385). Martin Schreiner, Sr., was one of Lancaster County's most active clock makers. He and his sons Martin, Jr., and Phillip, who succeeded the father in 1830, were also noted as manufacturers of fire engines, an enterprise which eventually became their principal business.

The Lancaster *Sunday News* for October 25, 1953, in an illustrated first-page story announced the rediscovery of the Sun Fire Company apparatus of 1830-1856 and its restoration at the Chemical Company Fire Hall in Lebanon. At that time it was reported by an antique dealer to have been stored for seventy years in a barn "somewhere in Lancaster County." In the restoration process the identity of the 123-year-old pump was revealed by a plaque with small letters "Sun" and a large figure "1" on the side. It was also discovered that two of its brass engravings and decorations were the work of Jacob Eichholtz. One of these is at the front of the wagon bed frame, a rectangular brass panel nine and a half by seventeen and a half inches, with an inscription, "When Duty Calls It Is Ours/to Obey," in block letters on bands above and below a symbolic representation of the sun with an eye at its center, signed "Eichholtz Engr." in block letters; another engraving at the back of the wagon bed, an oval brass frame, seven by ten and a half inches, is of an elaborate leafy design, signed vertically at left, "Eichholtz," at right "Engraver" in block letters. The engraved oval panel set into the brass frame must have replaced an earlier one. It is inscribed "Built by Martin Shreiner/1830/. Lancaster Pa./1856/Rebuilt by Samuel B. Cox," all in block letters. The other brass engravings, the word "Sun" on two sides, the date "1763" on each end as well as the top railing, and the numeral "1," twelve inches high on the side

of the pump are all probably the work of Eichholtz. All the ornamentation of the pump, including cornucopias and griffons had been colorfully painted and put in pristine condition when seen by the author while the machine was on exhibition at the Fire Hall in 1953. Five years later, according to its owner, Melvin Hershey of Enola, Pennsylvania, the pump was housed in a barn near Duncannon.

EICHHOLTZ TECHNIQUES

OBSERVATIONS BY THEODOR SIEGL

THE CANVAS PORTRAITS: On all of them the canvas is fairly coarse, not slick like so many Sullys, not twill weaved like Gilbert Stuarts. Threads are of uneven weight (home spun? home woven?) densely woven, about ninety threads per square inch.

STRETCHER: Eichholtz's stretchers are usually carefully prepared from select pine, one inch thick, two and five-eighths inches wide, standard mortise (not mitered on picture side), deeply planed off on inner edge to prevent creases in the canvas. Keys narrow, fairly thick, usually two to each corner (sometimes only one).

GROUND: All the Eichholtz portraits I have seen received their ground after the canvas had been tacked to the stretcher. This can be seen on the tacking edges which, on Eichholtz paintings, are raw linen, free of ground preparation. One can assume that the artist prepared his own grounds. Thomas Sully, on the other hand, usually bought his canvas already prepared by an artist color man whose stencil is frequently visible on the reverse. On Sully's paintings, therefore, the ground usually extends beyond the picture surface and covers the tacking edge. Most fashionable urban painters, including Neagle, Inman, Birch, Stuart and Street bought prepared canvases like Sully, while more provincial artists like Bass Otis and John F. Francis probably prepared their own grounds, as did Jacob Eichholtz.

Eichholtz, I think, obtained domestic raw linen canvas, tacked it himself to a home-made stretcher, coated the painting surface with glue size, then covered it with about two coats of lead white, stiffly ground in linseed oil. Some of this white paste occasionally pushed through openings in the fabric and can be seen in raised round driblets on the reverse side. Some was pushed over the side. The ground is often thicker near the edges. Lead white is a dense material and resists the penetration of X-rays. The few Eichholtz portraits which we have X-rayed, therefore, record the structure of the ground very prominently, but show little of the artist's subsequent brushwork.

UNDERPAINTING: There seems to be no consistent pattern. A few Eichholtz portraits show some underpainting in background areas in bright vermilion, toned down with burnt sienna in some areas. The pair of Mr. and Mrs. John Frederick Lewis (465, 466) are underpainted (or primed) with grey. The very late portrait of the Rev. John W. Nevin (622) shows a line drawing in black under the paint film.

PAINT FILM: The background is very often in mixtures of burnt sienna and Prussian blue, giving various shades of brown, olive into bluish green. Flesh tones are usually very warm. Preference is shown for vermilion in draperies, chair upholstery, shawls. Young women are usually painted with very rosy complexion (scumbled with vermilion), very red mouths. Another preference is for Naples yellow, highlights in flesh tones seem to be this pigment. Occasional use of asphaltum is found in dark dresses where it tends to crack, as in the portrait of the Rev. Levi Bull (85). Whites are usually toned down.

Early Wood Panels: The wood panel, *c.* 1806, of Mathias Musser (611) was prepared with a thin brown oil paint which was visible under the hair and light grey oil paint visible above nose, forehead, and head. Over this went the painting of the figure in rather thin, oily paint. Tendency to crackle may indicate that siccatives were mixed with it. Pigments: flake white, ivory black, Prussian blue, burnt sienna, vermilion (this is just a guess). After the figure was completed, the background was again brushed around it. Brush was pointed, perhaps one-sixteenth-inch wide.

Panel Self Portrait (204), *c.* 1809. No crackling here, no siccatives added? Same warm brown under the hair, same painting of background after the figure. Here the overall tone is warmer, background burnt sienna and flake white with a brown toning in front of the profile, some blue (Prussian blue?) mixed in to make a cloud shading above the head. These blue-grey clouds in brown appear in several much later portraits also.

Panel portrait of Rubens Mayer Eichholtz (226), *c.* 1813. Paint considerably stiffer, brush strokes much more experienced. In this case the overall tonality is very warm, background ochre and burnt sienna. Flesh tones a very warm pink, mixed with flake white and vermilion, set off against a few very sparingly applied cool shadows (forehead to hair, around mouth). Pigments: yellow ochre, burnt sienna, ivory black, burnt umber, raw umber, flake white, vermilion and Prussian blue. (At least I think I could duplicate every hue in the picture with these colors.)

COMMENTS

PAINTINGS by Eichholtz may be divided into periods in a general way only. It would be unsatisfactory and difficult to group them categorically by dates. Many features of the artist's early work were carried over from his panel portraits to those on canvas, and contradictory characteristics of his style that are not easily explained crop up from time to time.

Probably for his personal enjoyment, Eichholtz painted a few portraits on panel long after his first use of canvas. The transition from paintings on panel to canvas portraits was not a slow process but rather a surprisingly sudden and ambitious change about 1810, possibly resulting from the artist's acquaintance with Thomas Sully, from his visit to Gilbert Stuart, and because of his eager ambition. The earliest period of Eichholtz painting dates from several years before the unlocated first recorded panel profile of Mrs. Bennett, dated 1809. One of the earliest surviving likenesses by Eichholtz seems to be an undated line sketch in ink, a head and shoulders in profile of a large woman wearing a cap. This small drawing, tipped inside the cover of his ledger of 1809–1817 in the collection of The Historical Society of Pennsylvania, resembles the little painted profile of the artist's mother and was treasured enough to be saved by him. It was drawn on the back of a record, or a bill, in German script for many pairs of shoes.

The early panels, mostly painted as ovals on rectangular board, were sometimes framed with mats blocking out the corner areas. These oval paintings did not always have a finished hard edge, but were left with a very ragged appearance which was not evident when covered by the usual gilt mat. Those not framed, with finished ovals, were hung by a brass ring. The spandrels of some panels may have been repainted at a later time. A few small panels and three large early panel portraits are painted as rectangles, Mrs. Christian Myers (614), Samuel Humes (377), and Mrs. Adam Reigart, Jr. (706).

These panels were seldom colorful as the artist had few paints. When color was available to him it was used harmoniously as in the profile portrait of Mrs. Jacob Leman (Catharine Eichholtz, 451), dated about 1805. The soft blues of the costume were carried into other parts of the painting, making this boldly brushed likeness a piece of considerable character. Taken as a group the profile portraits cannot be said to look alike except in style. The several portraits of the young men of the Coleman family, about 1810, have a general similarity, but their facial appearances are as individuals and this is apparent in all the early panel portraits.

A few portraits on canvas were treated as ovals with painted spandrels. One is that of Rebecca Trissler Eichholtz, dated about 1841. To my knowledge it has never been framed with a mat, although the spandrels appear to have been repainted. Canvases which are undoubtedly painted as ovals and so matted are those of Mr. and Mrs. Robert Lindsay (475, 477), and Bishop William White (869).

The backgrounds of many early portraits, both panels and canvases, were of various tones of browns, greys, and greens. Others had the commonly used draped curtain in shades of vermilion, rust-red, or occasionally green, and in still others the familiar classic column was added. Backgrounds with sky treatments were scumbled with off-white, warm shades of salmon-pink, mauve, green, blue and beige. Still later, romantic seascape and landscape touches appeared behind the figure. A blue area was used behind the head of several portrait

subjects. The Eichholtz self-portrait of 1834 was an example of this before cleaning a few years ago, when, unfortunately, it received some overpainting in the background area, thus exaggerating the values of blue behind the head. There is almost a consistent use of a rounded shadow with a soft edge behind many portrait figures.

From the beginning Eichholtz usually filled his canvas well. The figures are generous, many bulky in form. The matter of fact character of the likenesses are solidly painted and most of the portraits I have seen have stood the test of time very well, particularly the heads. Awkward drawing is sometimes evident but the technical habits of the artist with clear color and fine treatment of the eyes and face contribute to his individual style. Coarse brush marks for high lights on garments and fabrics were common. Transparent fabrics were successfully handled. Hands, if included, were not always drawn and painted with assurance, although there is evidence in both early and late periods that Eichholtz had the ability to paint a well-formed hand when he chose to do so. As times and costumes changed and as the artist's facility developed, a proficiency in handling paint was acquired.

The early large portraits such as the panels of Samuel Humes in 1810, the second portrait of Mrs. Christian Myers of about 1812, the canvas of Mrs. Elisha Kane, 1810, and the copy on canvas of Gilbert Stuart's portrait of the Rev. William Smith, 1810, painted at the same period as some small panels, demonstrate amazing progress for a painter who had been painting tight little profiles on wood when he was not lettering signs, or painting fire buckets and backgammon tables. Surely the little panel portrait of Rubens Mayer Eichholtz, dated about 1815 with face in shadow under a hat with a floppy brim, is one of the artist's strongest panel portraits. Thomas Sully must have thought so, for the portrait he painted of his own son five years later, known as "The Torn Hat," is strikingly similar.

Rapid efforts on early canvases produced promising results with the portraits of Samuel White and Mrs. White in 1810, Mrs. Samuel Humes, also in 1810, and Nicholas Biddle and his father Charles Biddle the following year. Soon after, Eichholtz was painting rather handsome portraits in a simple style, such as Daniel Buckley and Mrs. Buckley, 1814, Mrs. Daniel Longstreth, 1814, and Eliza Schaum, 1816. These and others were followed by solid work around 1820 and into the 1830's. The portrait of Mrs. Elizabeth Wurtz Elder and Three Children, signed and dated 1827, is his most ambitious group portrait extant, a good example of the artist's generous use of color. As late as 1830 he chose to paint on a small panel the head and shoulders of his young son Henry Clay Eichholtz, and in 1833 the miniature-size portrait on rough panel of his infant son Robert Lindsay Eichholtz; about this same time he was painting some of his most successful large canvases, such as Serena Angelica Mayer in 1833, Dr. John Eberle and Mrs. John Frederick Lewis, both in 1827, and others.

The costumes and the taste of both the artist and his subject may have entered into the success of a painting. Occasionally both related and unrelated decorative elements were introduced. Oversized urns, balustrades or classic architectural forms tended to weaken an otherwise successful portrait. The nicely balanced composition of the fine portrait of Mrs. Thomas Blair of 1837 is superior to that of her mother Mrs. John Cust of the same date, in this respect, and more successful than the portrait of Mrs. Thomas Emlen Franklin, dated 1838, which is a skillfully painted portrait, overburdened by a romantic landscape containing garden architecture, garlands of flowers, and costume details in abundance. Aside from the

full-length portrait of Bishop John Stark Ravenscroft in voluminous robes against church paraphernalia, Eichholtz painted few overelaborate portraits. Almost any of the simpler styled portraits of this period, however, repeat the uncluttered style of canvases of the earlier years, exemplified by those of Robert Jenkins and Mrs. Jenkins, dated 1836, and some late portraits such as Mrs. Jacob Duchman, around 1837, Jacob Long, 1838, and William Marvel Nevin, 1841.

Of the group of paintings of miscellaneous subjects, the only signed landscape extant is Conestoga Creek and Lancaster. The signature on the face of the canvas is in small block letters, "J. EICHHOLTZ 1833." The figures in the left and right foreground are probably the artist and his wife and members of his family on "Kreider's hill." The sketch for this scene, inscribed with color notes by the artist, contains notations below the sketch about the portraits of Colonel and Mrs. George Mayer and the Kit-Kat-size portrait of their daughter Serena Angelica, later painted as a bride, Mrs. Thomas Emlen Franklin, discussed above. Another surviving landscape, Farmyard Scene, undated, may be derived from a Lancaster area or it may be a copy. The painting of the foreground foliage is similar in detail to other Eichholtz paintings. There was little time for Eichholtz to paint "nobler subjects than portraits" as he wished Sully to do. Portraits were his manner of earning a living and the comparatively few paintings other than portraits must have been done between journeys or perhaps after his return to Lancaster in 1832. Mrs. Robert Lindsay, a daughter of Eichholtz, mentioned in a letter to her husband many paintings in her father's painting room at the time of his last illness. Since some of these had been taken in trade, a few of the undocumented miscellaneous paintings may have later been attributed to Eichholtz in error, either by his family or by others.

Eichholtz evidently copied or adapted with ease subjects painted by other artists. He had many opportunities to copy, knowing his contemporary artists in Philadelphia and seeing both originals and copies in the exhibitions at the Pennsylvania Academy. Copies from paintings by Eichholtz were also made by other artists. In spite of Sully's early opinion that the Eichholtz paintings he first saw in Lancaster were hideous, he grew to admire the work of his friend and copied several of his portraits. All the Eichholtz originals which were copied have not survived or have not been located. One of the copies after Eichholtz by Sully in 1833, a portrait of Commodore Richard Dale, now labeled as having been restored, has been compared to the portrait of Dale, more than once restored and relined and traditionally known as by Eichholtz (146). The Sully copy when seen appeared in my opinion to be closer to the style of Eichholtz than the restored original.

In 1912, seventy years after the death of Eichholtz, a large loan exhibition of portraiture was held in Lancaster, in which more than one hundred paintings were attributed to him. Naturally, a few misattributions were made. For example, it is not known who attributed the James Peale portrait of Jacob Eichholtz to Gilbert Stuart. While the early history of the painting is not documented, it was given, supposedly by a daughter of Eichholtz, to the grandson of William H. Miller when he was very young. Miller, who studied painting in Philadelphia, taught art there, and painted academic portraits, may not have been familiar with the work of Stuart, but he was at least aware of misattributions of Eichholtz paintings to Sully and Stuart. For many years the Peale portrait was in Denver. After it was given by Mr. and Mrs. Henry Miller Dubbs in 1950 to the Lancaster County Historical Society as by

Stuart, the portrait was subsequently studied and the signature by James Peale revealed, "I.P. 1808." The Frick Art Reference Library, Charles Coleman Sellers, and Theodor Siegl established the correct artist to this painting.

A number of misattributions to Eichholtz have been perpetuated in publications since 1912. It must have been assumed by the heirs of Nicholas Biddle that the portrait of Mrs. Biddle, exhibited in the Lancaster exhibition of 1912, was by Eichholtz, because two Nicholas Biddle portraits were by him. The style of this portrait of Mrs. Biddle does not resemble the work of Eichholtz in any way. Another portrait repeated erroneously as an Eichholtz in publications about Thaddeus Stevens is the small portrait of Lydia Smith, who was known in Lancaster as the housekeeper of Stevens. In 1962 the Frick Art Reference Library attributed this portrait to Charles Bird King (1785–1862). Its painting style resembles no work by Eichholtz.

Eichholtz portraits have been shown in various exhibitions both before and after the Lancaster exhibition of 1912. Many of those exhibited have been traced, approved, and added to this catalogue. Two exhibitions which were shown solely as the work of Eichholtz, the exhibition at the Philadelphia Art Alliance in 1943 and the exhibition of 1959 held at the Historical Society of York County under the auspices of the Pennsylvania State Museum, included a few paintings in error. At least one of those paintings has been attributed to another artist, a few by Eichholtz had inaccurate titles, others shown were admittedly copies after Eichholtz by an unknown artist and a few are believed to have been hurriedly attributed. Thus Eichholtz has never been shown in an exhibition of any size which did not contain paintings by other artists.

Only direct descendants of the artist have owned the four self-portraits of Eichholtz on canvas, or the traditionally known self-portrait on panel. Several explanations and opinions have entered into the decision that the fine portrait characteristic of Eichholtz painting purchased in 1915 as a self-portrait for the collection of the Pennsylvania Academy of the Fine Arts is not a self-portrait. It is now listed as Portrait of a Man (677). No member or descendant of the Eichholtz family is known to have owned this painting and only descendants have owned family portraits until recent years. Through bequests, gifts, or loans family portraits are now in public collections.

Signatures of Eichholtz vary somewhat, from the crudely painted script on the reverse of the panel portrait of Mathias Musser, *c.* 1806, to the full-painted inscriptions similar to that on the back of the canvas portrait of Mrs. Leonard Eichholtz, dated 1829, and similar to the divided inscriptions on the reverse of the Roland portraits. As on the Musser panel and the 1811 canvas of the Rev. Gotthilf Henry Ernest Muhlenberg, "pinxit" with the date, was occasionally added on the back. Some long inscriptions are not considered to be in the hand of Eichholtz, some having been added after the portrait had been relined. Not all of these are replica signatures. Signatures which have been seen by photograph only or reported with the name spelled with only one 'h' in Eichholtz are to be wondered about, if the portrait was not relined. Signatures on the face of canvases were painted in small block letters: a monogram JE, J.E., J. Eichholtz or only Eichholtz. The first portrait of Amos Ellmaker, dated 1816, is signed in paint script on the upper stretcher "J. Eichholtz/Lancaster." The second portrait of this subject is signed on the reverse of the canvas "Eichholtz/1830" in paint script as on other canvases. Early script tends to be small, later it is usually large and flowing.

Eichholtz's tin sign, measuring approximately six by thirteen inches, with gilt block letters on black paint has not been dated. It may have been used outside the artist's first painting room in Lancaster and retained for later studios. It was no doubt inherited by William H. Miller from Robert Lindsay Eichholtz with family portraits, the Eichholtz Bible containing family birth and death dates, and other effects from the Eichholtz house, some of which are in the collection of the Lancaster County Historical Society. Also extant in the same collection is an example of the pleasure Eichholtz had in lettering, a manuscript page reproduced in this volume, "Book of Debts and Credits, May 30th, 1817, J. Eichholtz." It appears to be a page from the unlocated ledger of 1817–1841. The first entry of that ledger as transcribed by Mrs. Hostetter in 1925 is for this date of May 30.

The many named and unnamed itinerant painters whom Eichholtz may have known had little if any direct influence upon his future work. Francis Cezeron who advertised in Lancaster in 1806 as a teacher of dancing and French is known to have painted crude profiles in 1811. Eichholtz made two lamps and a kettle for Cezeron in 1811 and 1812. William Wollett, Philippe Abraham Peticolas, who also taught dancing in 1802 but moved in 1804 to Richmond, were known to be in Lancaster. James Peale, Sully, and others undoubtedly impressed or taught Eichholtz when he was beginning to paint portraits. It is hardly possible that E. Luigi Persico, the Italian sculptor, painted the crude profiles on wood as suggested by an early attribution to him, now thought to be the work of Eichholtz, the Bethel profiles on panels (44, 46). Persico too was in Lancaster but not until 1819 or 1820. In the sketches and notes of Eichholtz in his Commonplace Book and in several of his portraits there appears to be more evidence of Sully's influence on his painting than that of Gilbert Stuart or other contemporary painters. As has been said the self-taught artist learned principally from his own constant endeavors.

Certainly the words of Eichholtz written to Dunlap in 1834 are the most revealing narrative of the man which we have and they are adequate enough for our understanding and appreciation of him. What we do not know about Eichholtz is less important than his numerous paintings which remain for our observation and study.

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